

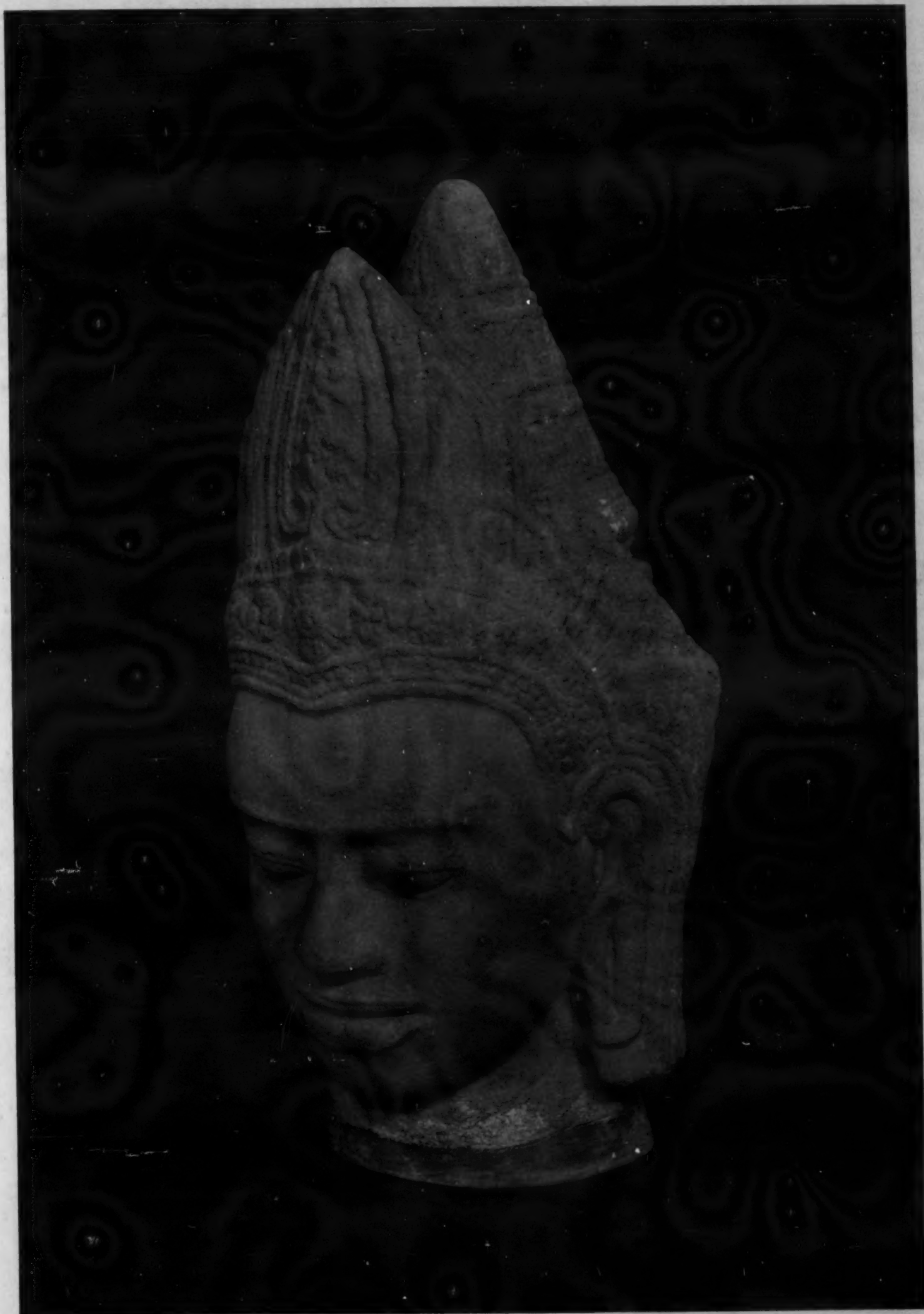
MAR 10 1930

# *The* ART NEWS

VOL. XXVIII

NEW YORK, MARCH 8, 1930

NO. 23—WEEKLY



KHMER HEAD OF A DEITY, XIth-XIIth CENTURY. GREY SANDSTONE.  
*Now on exhibition at the galleries of Ralph Chait.*

PRICE 25 CENTS

*The Gallery of*  
**P. JACKSON HIGGS**

*PAINTINGS*  
*Objects of Art*

Eleven East Fifty-Fourth Street  
**NEW YORK**



# The ART NEWS

NEW YORK, MARCH 8, 1930

## Khmer Sculpture Shown By Ralph Chait

Quaritch Wales Collection, Now on Exhibition Here, Is Most Important Group of Cambodian Sculptures Which Has Come to New York.

Of the many ancient arts represented in exhibitions and collections in America, that of the Khmers is among the rarest. A people whose ruined cities and palaces attest their power flourished for six or seven centuries, were conquered, and vanished. All traces of them were lost in the jungles of Siam until comparatively recent times. Even since these cities have been rediscovered and their treasures known few pieces have escaped the governmental collections and Khmer sculpture, one of the greatest of the oriental arts, is still almost unknown except through minor things.

The collection formed by Mr. Quaritch Wales is one of the finest in private hands and has long been known to orientalists but its exhibition in New York by Ralph Chait is the first opportunity which most Americans have had to see a finely representative group of Khmer sculptures in stone.

Khmer art, although related to both, is different from either Indian or Chinese. It combines the simplicity of early Chinese sculpture with the greater naturalism of India and is not quite as purely a thing of the spirit as the first nor as sensuous as the latter. Apart from its historical and archeological interest it ranks with the finest of the ancient arts. Naturally, not all examples, even in so fine a collection as the Quaritch Wales, are of equal interest, but at its best Khmer sculpture is most subtly modeled and perfect in structure.

The majority of pieces in the exhibition are heads. Each is highly individual but their variations are in fine detail rather than in general form and descriptions of them would be repetitious. We have illustrated a number of them, enough to suggest the quality of the whole.

A few very rare Siamese ceramics are also included in the collection and several of these are illustrated here.

The catalogue has been prepared by Mr. Alvan C. Eastman, formerly of the Detroit Museum, and is a model of careful research and accurate description. For the benefit of those who may be unable to visit the exhibition or secure a catalogue we publish here Mr. Chait's foreword and the introduction by Mr. Eastman.

By RALPH M. CHAIT

In presenting the Quaritch Wales Collection of Khmer sculptures, it will, I hope, contribute to a greater understanding and appreciation in this country of Khmer and Khmer-Thai art which, because of its rarity, has not received the attention it so justly merits. The Quaritch Wales Collection is considered by many authorities to be the most important of its kind ever to have come to America. H. G. Quaritch Wales, M.A., F.R.G.S., was engaged for a number of years in archeological research in Indo-China, and explored the ancient ruined sites of Siam where he secured many of the pieces shown and herein described. The vast ruins of Angkor in Cambodia, where the extraordinary civilization of the Khmer people flour-

(Continued on page 4)



"SIR WILLIAM BUTTS"

By HANS HOLBEIN, THE YOUNGER  
Recently discovered beneath another portrait. In the collection of Mrs. Colville-Hyde.

## INDEPENDENT SHOW AT GRAND CENTRAL

The 1930 Independent Exhibition is unique in at least one respect. There is not a sign of Leda and her swan. Otherwise, despite removal from the departed Waldorf to the Grand Central Palace, this season's showing much resembles its predecessors of recent years. The demands upon feet and eyes are equally taxing; the few oases of really good painting just as welcome in the vast desert of pathos, ineptitude and uninspired skill. There is the expected quota of funny nudes; the usual sermons in paint, the large "ballyhoo" pictures and dramatizations of world events. The long table with candlesticks and book ends and kindred objets d'art fondly aspiring to sculpture, again makes its appearance.

Such loyal supporters as Walkowitz, Baylinson, Sloan and Halpert still give of their work and their enthusiasm. To these earnest sponsors the Independents is "a yearly laboratory to encourage creative and inventive art." To the man in the street it is often an alphabetical circus. Yet whatever its function and whatever its present day claims to usefulness, the Independents may at least look back upon a glorious past. The claim made in the foreword that "the growth of public interest in the graphic and plastic arts has coincided almost exactly in point of time with the growth of the Independent movement," may

(Continued on page 22)

## Brummer Buys "Wounded Amazon" in Lansdowne Sale

By Cable

LONDON.—The highest price realized in the sale of the Lansdowne Marbles on March 5th at Christie's was \$141,750, paid by Joseph Brummer for the "Wounded Amazon." It is rumored that the purchase was made for a museum. Brummer, who bought several pieces, also paid \$26,250 for a IVth century funerary relief. The total of the sale was \$342,150. A detailed report will be published in a future issue of THE ART NEWS.

## Holbein Portrait Found Under Old Painting

By PAUL GANZ

We publish Mr. Ganz' article through the courtesy of The Burlington Magazine, which kindly sent us an advance proof.

The photograph reproduced here is after a portrait of Sir William Butts, the Younger, which has remained in

(Continued on page 27)

## LONDON TO HAVE PERSIAN SHOW

MANCHESTER.—The next winter show at Burlington House will be of Persian art, according to the *Manchester Guardian*. This should certainly have a very fresh appeal, for apart from the British Museum, special displays and some collections in art dealers' galleries one cannot remember any Persian art exhibitions in London, in spite of the fact that a great many Persian illuminations and other works of art are in English hands. It may be expected that the Persian Government will be willing to lend some of its treasures.

The Italian exhibition at the Royal Academy has passed all records in attendance and public interest. The Flemish and the Dutch exhibitions there in the previous winters began this great new movement on the part of the general public. In Victorian and Edwardian times the winter shows at the Royal Academy were of old masters and were big events in London social life, but hardly interested the general public.

The Persian exhibitions suggests a more specialized public than that which has crowded to present and recent Burlington House exhibitions. However, the extraordinary interest in the art of the past that is being so enthusiastically spread abroad will doubtless produce a great number of people eager to see and study this famous art.

## Antique Show Drew Thousands of Visitors

Largest Exhibition of Antique Furniture Ever Held in New York Closes Today. Two Floors of Grand Central Palace Crowded During Week.

The second International Antiques Exhibition, which closes today at the Grand Central Palace, was not only the largest but also the most successful venture of its kind which New York has seen. So great were the throngs which sought admission that several times it was necessary to close the doors to prevent overcrowding. Public interest in antique furniture, already widespread, was both stimulated and directed and, in addition to the sales made during the exhibition, there will unquestionably be many more directly resulting from it.

Both to the exhibitors and the public the primary value of a show of this kind is an educational one. The public is given an unusual opportunity to see the wide range of choice which the market affords and to become familiar with old furniture put to practical use in the decoration of rooms. The dealers can do much to overcome the impression that all fine things are either in museums or would create the depressing atmosphere of a museum if used in the home. Certainly in the present exhibition there is little, perhaps too little, suggestion of museum collections.

The first impression of the show is of its size. There are several thousand pieces of furniture, silver, ceramics, textiles and other decorative accessories. Over three hundred exhibitors have contributed, many of them with large displays. Most of the things shown date from the XVIIIth century or later and there is, naturally, a good deal of repetition in the minor American and English pieces. Many of the small booths, most of which are devoted to American pine and maple, are so filled with chairs, tables, highboys, wooden spoons, hooked rugs, prints, silhouettes, glass and china that one can see no single pieces. They reflect, perhaps wrongly, the sales psychology of those antique shops which hope by careless arrangement of goods to suggest an equally casual price list. In justice to the overcrowded booths in the exhibition it should be noted that most of them have been arranged by dealers outside of the metropolitan district who have only rare opportunities to show their wares to New York buyers.

Although there are many fine pieces of American furniture shown, this section of the exhibition cannot compare, in general, with the loan exhibition held at the American Art Galleries at the beginning of this season and the most successful displays are those in which good pieces have been arranged in simple, unpretentious settings.

The same criticism applies almost equally well to the smaller English booths. Probably because of the greater rarity of English pieces there are fewer cluttered collections but only a few are really well presented.

The exhibition may be rather clearly divided into two general classes of displays, those which show unrelated pieces and those arranged as complete rooms. The latter are in the

(Continued on page 5)



## Khmer Sculpture Shown by Ralph Chait

(Continued from page 3)

ished a thousand years ago, and whose creations lay buried in oblivion for centuries in the jungles of the Angkor region, were discovered and brought to light by the French. When the French gained control over Cambodia, many restrictions were placed on the removal of objects from archaeological sites and ruins, making it practically impossible to bring out of Indo-China fine or important sculptures. The few pieces that have found their way out are for the most part in the possession of museums and a few private collections. The only Khmer collections of note are in the Musée Guimet and Musée Trocadero of Paris, the museums at Pnom Penh in Cambodia, and Bangkok in Siam, the Museum of Fine Arts, Boston, and the Art Institute of Chicago. Consequently, little is known of the art of the Khmers. A brief resumé of their history and accomplishments will therefore, I believe, not be amiss.

Pre-Khmer art is extremely rare and quite unknown in America. It comes from the ancient kingdom of Dvaravati which flourished in the early years of the Christian era on the borders of the Gulf of Siam, and from Crivijaya, an empire centering in Java about the VIth century A. D., whose provinces in Indo-China were absorbed when the Khmers rose to power in the IXth century. The subsequent Khmer civilization lasted about five centuries.

Its development was undoubtedly fostered by Indian settlers, but the magnitude of the Khmer achievement, which astonished even the contemporary Chinese, still has an air of mystery. Their existence was wholly devoted to their gods, the Brahmanic and Buddhist deities, and their art was entirely religious in impulse. (This collection consists largely of religious figures.) The Siamese or T'hai people were subjects of the Khmers during the XIIIth and XIVth centuries, and from this period dates the Khmer-T'hai or Lopburi style which is almost identical with the pure Khmer.

The Khmers made Lopburi the central seat of their domination. It is natural therefore that most of the specimens of Khmer-T'hai art known at present have been obtained from Lopburi and the surrounding country. The Lopburi style is contemporary with the later Khmer style of Siam. It is of special interest to trace the transformation of the art from a pure Khmer type through a range of varying forms until it emerges, about the end of the XVth century, as a pure T'hai type.

The Quaritch Wales Collection, as a representative group of Khmer sculpture, is unique. A strong Indian influence is evident, but the brilliant imagination of these forgotten artists produced a highly individual style—powerful and sophisticated but also notable for exquisite modeling. A number of the heads on view have the



SEATED FIGURE OF BUDDHA. DARK GRAY STONE. DVARAVATI, CIRCA VITH CENTURY OR EARLIER  
In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

unforgettable and inimitable Khmer smile, as serenely elusive and enigmatic as that of the Gioconda.

The Khmer artists created little in bronze but turned their minds to sandstone, in the handling of which they showed such a strong artistic feeling as to gain for their sculpture the distinction of being judged by every known standard of criticism one of the world's great plastic arts. In addition, this collection is of exceptional interest since it includes examples of both pre-Khmer and Khmer-T'hai sculpture, the latter indicating the early influence of the Khmers on the Siamese, from which the pure Siamese style later developed.

Much mystery surrounds the final downfall of the Khmers. It is known, however, that they were attacked and utterly defeated by the Siamese sometime during the XIVth century, but practically no records of this have come down to us. Their great capital, Angkor, was deserted and gradually overgrown by the Cambodian jungle.

The authoritative descriptions, together with the identifications forming the catalogue and the brief iconographical introduction, were written by Mr. Alvan C. Eastman, formerly Associate Curator of Asiatic Art in the Detroit Institute of Arts. The datings of the sculptures in the collection were ascribed by Mr. L. J. Robbins, M.A., B.Sc., F.R.G.S., who has spent many years in archeological study in Siam and Indo-China. To both of these gentlemen I extend my grateful thanks for helping make this catalogue interesting both to the connoisseur and dilettante, and for their scholarly contributions from which I gleaned knowledge and courage to write this foreword.

By ALVAN C. EASTMAN

The sculptures described in this catalogue, except the pre-Khmer example and the Siamese Buddha, illustrate the varied characteristics of the transitional period between the Khmer and the Lopburi styles at the terminus of the classic period. The Bodhisattva, the head of a crowned divinity (No. 7), the head of the Asura (No. 6), the Buddha sheltered by Mucalinda (No. 3), and the head of a Buddhist divinity (No. 2), show the Khmer style of the classic period; also, the stone head of Buddha (No. 17), although this example begins to exhibit the influence of the Lopburi period at the beginning of its transition, when affected by Siamese art.

The marked features of the Khmer style found in these sculptures from an iconographic viewpoint are the crowns or diadems which, barring variations or ornament, are of two distinct types; the low, jeweled diadem, having a single arch where it sits on the brow, (as in No. 12) and the high diadem, double-arched on the brow, with an added feather-like high cresting (No. 7). The headdress worn by the Asura (No. 6) may be included as a possible third type, although this is more like the helmet or casque than true crown; its base is a double arch (though not quite as obvious as that of No. 7), with the crown composed of two low crestings superimposed on each other with a high, fluted cresting rising from the crown of the head, typical of many warrior helmets seen in the bas reliefs of Angkor Wat and Angkor Thom.

A peculiarity of Khmer art is the "crowned" Buddha, seen in a single example in the collection (No. 14). A "crowned" Buddha is as unorthodox to India proper as the banded usnisa,

with the one difference that the former is occasionally found in the miracle steles of the Pala school in Bihar and Bengal, during the Middle Ages. In Cambodia it occurs chiefly in the subject representing Buddha sheltered by the seven hoods of the Mucalinda. The origin and raison d'être of the type, however, is still a matter of discussion.

The changes in iconography which occurred when the Khmers dominated Lopburi were minor ones until Lopburi was regained by the T'hai's or the Siamese in the XIIIth and XIVth centuries. Besides alterations in the features, such as almond-shaped eyes and definition of the eyebrows in raised relief, the Lopburi period added the wide band which binds the hair

at the forehead, and elongated the conical-shaped coiffure of the hair, often concealing the actual hair under a series of circular bands (Nos. 12 and 16). The Buddha's usnisa also underwent a similar change, the hair being either partly or altogether concealed by tiers often banded with fillets, usually three in number, and treated like high dressed hair (jata mukata) (No. 17), and sometimes surmounted by a conical projection—a change which is unorthodox to the art of India proper and is not once seen in its whole range of Buddhist art. The curls of the hair, in the transitional period, were arranged more usually in plaited rows, but in later examples of the Lopburi period, at the end of the XIIIth

(Continued on page 5)



By Royal Appointment  
To Their Majesties  
The King and Queen



# HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Dealers in Antique Silver and Jewellery



A very fine oval Silver TOBACCO BOX made in London in the Reign of George I A. D. 1717 by "Edward Cornock."

It measures 4 inches long by 3 1/8 inches wide.

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

REMOVAL  
ANNOUNCEMENT  
**Newcomb-Macklin Co.**  
PICTURE FRAME MAKERS

HAVE REMOVED TO  
LARGER SHOW ROOMS  
45 WEST 27th STREET  
BET. BROADWAY & 6th AVE.

STOCK FRAMES  
On hand in regular sizes  
for immediate delivery

Catalogues sent upon request  
Mail Orders receive prompt  
attention

GEORGE A. MCCOY, Manager  
Art Gallery and Work Shop  
400-408 North State St., Chicago, Ill.

# DEMOTTE

INC.

SEVENTEEN VIRGINS  
SYNTHESIZING ART IN FRANCE FROM  
THE XIIth TO THE XVIIth CENTURY

FEBRUARY 28 TO MARCH 28

NEW-YORK  
25 EAST 78th STREET

PARIS  
27 RUE DE BERRI (VIIIe)





SEATED FIGURE OF BUDDHA SHELTERED BY THE MUCA-LINDA, GRAY SANDSTONE, KHMER-THAI, CIRCA XIII CENTURY

In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

## ANTIQUE SHOW DREW THOUSANDS

(Continued from page 3)

minority but are by far the most interesting and sales from them have been as high, for although the individual pieces may be no better they are seen to greater advantage.

Among the best rooms shown are two arranged by Vernay, one an XVIIIth century pine room with long wall paintings of rural and hunting scenes, the other a painted room with a Georgian mantel, finely carved. Both rooms have been furnished with fine English pieces of both the Queen Anne and Georgian periods.

Furniture and paneling of many periods is used in the Stair and Andrew display. The outer walls of the booth are covered with Jacobean oak paneling dating from about 1660. Inside, the space has been used to show part of an Adam pine room painted green; a Georgian mantel set in a wall covered with XVIIIth century Chinese wall paper; two other Georgian mantels, some early paneling and Chippendale and other XVIIIth century furniture.

Five of the largest booths are on the 46th Street side of the main floor and have been furnished by Farmer, Baumgarten, Charles, Dawson and Suval. Farmer has set up a completely decorated room with many fine pieces of tapestry-covered Georgian furniture, cabinets filled with rare Chinese carvings in coral, lapis and jade, tables and lamps. Charles has a characteristic Jacobean room. Baumgarten's space is divided into two small rooms, one French, paneled in chestnut, the other a very interesting mirrored room brought from a Venetian palace. Dawson has made a general exhibition of fine pieces from his collection, Georgian furniture, tapestries, embroideries, porcelain and silver. Suval shows a selected group of English potteries and several pieces of furniture.



SEATED FIGURE OF BUDDHA SHELTERED BY THE MUCA-LINDA, IN LIGHT GRAY SANDSTONE, KHMER, CIRCA XI-XIII CENTURY

In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

## MAX SCHMIDT'S GIFT TO BUDAPEST

VIENNA.—The well known manufacturer, Max Schmidt, who has lived for some forty years in Budapest, but was born in Vienna, recently gave his palace and large art collection to the city of Budapest, under the condition that the mansion and its contents be made into a museum, bearing his name.

The Schmidt collection is a highly personal aggregation of very fine furniture, the greater part consisting of original pieces, although there are some reproductions. For example, the door of his house is formed of an early church portal from Zagreb. The baroque frame of this door comes from

an old Vienna palace and is a work of Fischer von Erlach. In one of the rooms of his house may be found a chapel, copied down to the smallest detail from the Cathedral of St. Stephan in Vienna. Marble statues, sarcophagi and hermes of all types fill the dwelling. One entire room is adorned with antique Vienna porcelain, which Schmidt had already started to collect when living in that city and which he brought with him to Budapest. Meissen porcelain is to be found in another room. There are also chambers with oriental art objects, Buddha altars, intarsia in gold and ivory, lacquer, etc.

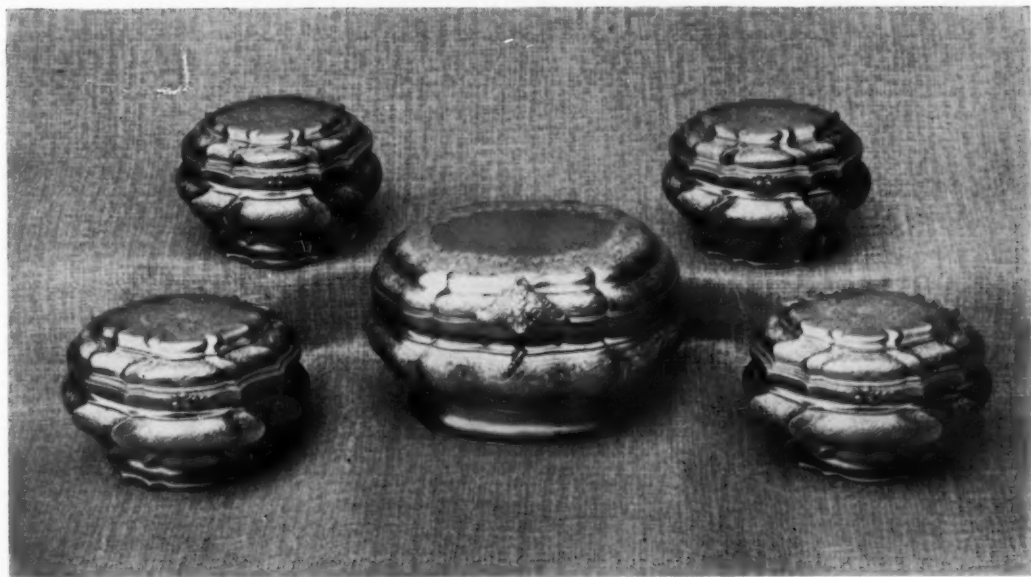
There is no doubt but that the city of Budapest will gladly accept this generous gift and make exact compliance with the desires of its donor.—L. L.

## RALPH CHAIT SHOWS KHMER SCULPTURE

(Continued from page 4)

century, the hair was spirally curled (No. 19), or arranged in stubbed knots when influenced by Siam.

The sculptures in the collection, which thus present a wide variety of iconographic types, can for convenience be grouped under the following headings. Buddhas; Bodhisattvas, crowned and uncrowned, one of the latter a Lokeshvara type having an image of the khyani Buddha in the coiffure sheltered by the Mucalinda; and Asura (or guardian demon); and two Savaite sculptures, though the latter are only tentative identifications.



Five important part gilt silver Caskets made in Augsburg, in the first half of the Eighteenth Century. Large casket 5 ins. high, 9 ins. long and 6½ ins. wide.

## Specimens from My Collection of Antique Foreign Silver

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL  
SILVER, MINIATURES, ANTIQUE  
JEWELS, FINE SNUFF BOXES

Cables: "Enclave, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W.1.

Established 1870

## F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT  
PAINTINGS  
and  
OBJECTS  
OF ART

PRIMITIVES  
Of All Schools



12 EAST 54th STREET NEW YORK

## THANNHAUSER GALLERIES

BERLIN  
BELLEVUESTRASSE 13

LUCERNE  
HALDENSTRASSE 11





SAWANKALOK, POTTERY HEADS AND HEAD AND TORSO OF DEVADA, SIAMESE, XIVTH CENTURY

In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

## THANNHAUSER SHOWS MATISSE

BERLIN.—The Thannhauser Gallery's exhibition of works by Henri Matisse is the largest and most inclusive arrangement of this artist's achievements so far offered in Berlin. The survey begins with paintings from the nineties of the past century and offers in chronological sequence examples of Matisse's entire production until the year 1929. The show also includes bronzes, since it obviously has become a point of honor for French painters to exercise their genius in the sculptural field.

There is no riddle to solve in relating Matisse to the post-impressionistic movement, and his leadership among the "Fauves," the artistic heirs to

Cézanne, is undisputed. The early paintings of the present show prove that in his beginnings he worshipped other gods and only gradually emerged as the painter of that ringing color and brilliantly organized composition which makes his work unmistakable.

It is a significant characteristic of Matisse's art that his paintings combine sensuous appeal and complete intellectual sincerity; they never simulate an interest in the emotional or theoretical but bluntly and clearly express the artist's aim. Here is no trickery, no sentimentality, but a freshness of vision and sureness of execution which prove Matisse a master in his chosen field. Indeed, nobody but a master could venture to group together such boldly contrasting color structures and such daringly arranged elements of form. For more than twenty years Matisse has concentrated

entirely on the problems of color pattern and rhythmic organization. With unflagging energy he has experimented to reach a final solution. He found it, as the world knows, in those suavely harmonious paintings which are the quintessence of balance, clearness and repose.

Matisse never attempted to hide the decorative tendency in his art and the introduction of the Persian pattern into his work is the most obvious element in this direction. Quite knowingly he cultivated flat, two-dimensional painting, the rhythmic line, the organized planes. The richness of his color scheme, the sensitive harmony of tones and shades are given their full effect in such an arrangement. In some of these paintings his delight in color has seduced him to overcharge the canvas with tones, but among the

majority of canvases here assembled there are many which are impressively direct and simple in presentation.

In his very latest works Matisse introduces space into the composition, which means a new departure for him. Thus, when a sexagenarian, he has greatly enriched his art.

Besides some eighty oils the exhibition includes a hundred and fifty drawings, etchings, and lithographs, which throw much interesting light on his supreme draughtsmanship. This rich and varied oeuvre, in many respects, realizes the aims and desires of the present generation.—F. T. D.

## GEORGE F. BAKER BUYS FOUNTAIN BY MILLES

The Triton fountain in black granite by Carl Milles, which was shown at the Fifty-Sixth Street Galleries this season, has been sold to Mr. George F. Baker, Jr. and will be placed in the courtyard of his town house. The price, though not definitely given out, is said to be about \$20,000.00. Two of these fountains were made, the first being in Mr. Milles' famous garden in Stockholm.



"Doorway." Residence of Harrie T. Lindeberg, Locust Valley, by Felicie Waldo Howell, A. N. A.

## FELICIE WALDO HOWELL, A.N.A.

Miss Howell's exhibition is called "Paintings of Architecture" and offers much that is out of the ordinary.

## BRUCE CRANE, N.A.

A carefully selected group of landscape paintings in this distinguished artist's characteristic style may now be seen.

Both of the above exhibitions on view  
UNTIL MARCH 15th

## GRAND CENTRAL ART GALLERIES

15 VANDERBILT AVENUE, NEW YORK CITY

Open Daily (Except Sunday) From 9 to 6

SPECIALIZING IN  
ANTIQUE ENGLISH SILVER  
AND OLD SHEFFIELD PLATE

FOR THE LAST 55 YEARS

....

**FREEMAN of LONDON**

534 MADISON AVENUE

NEW YORK

CHARTERHOUSE BUILDINGS, NO. 4  
LONDON, E. C.

**Robert C. Vose**

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE  
Carved Frames

559 Boylston Street  
Copley Square BOSTON

**C. T. LOO & CO.**

48 Rue de Courcelles, Paris  
559 Fifth Ave., New York

**Chinese  
Antiques**



Branches

SHANGHAI

PEKIN

**DAVID ZORK  
COMPANY**

ANTIQUE FURNITURE

OBJECTS d'ART

TEXTILES

201-207 NORTH MICHIGAN AVE.  
CHICAGO



## Berlin Museums Open Comprehensive Rembrandt Exhibition

BERLIN.—The Rembrandt exhibition, which the Berlin Museums have arranged in cooperation with the Academy of Fine Arts, comes as a prelude to the celebration which will take place this fall in commemoration of the hundredth anniversary of the state collections.

The celebration of the Berlin Museum's first centenary is most worthily signalized by this presentation of Rembrandt's time-honored achievements. It is a most impressive showing and, though limited in size, provides an imposing record of the master's great oeuvre. The exhibition is divided into three sections: graphic works in the entrance halls, then drawings, and in the central gallery the paintings, which form the crowning feature of the showing.

In the print section the artist's production in this field are shown in chronological order. Thus one can follow closely and without interruption the development of Rembrandt's genius from his first groping attempts, through the emphatic presentations of the middle period to the works in his ripest style, which are characterized by masterly elimination. Many of the plates are shown in different states and some of the rarest and most cherished specimens are included. The artist's great productivity, his hunger for achievement, is splendidly revealed. The authorities are to be congratulated for having brought from the portfolios of the Print Room and placed within the reach of the general public this wealth of material.

Through the activities of Dr. Friedlander the Berlin Print Room possesses the largest collection of drawings by Rembrandt in either public or private possession. To this has been added as a loan the private collection of Herr Koenigs of Haarlem, a hundred and forty sheets in all. The resulting showing is magnificent, for drawings are the most personal manifestations of the artist's inspiration, and being closest to his creative thought most clearly reveal the first impulse of his original idea. In this part of the exhibition a chronological arrangement has also been followed so that it is easy to study the evolution of the artist's style. The farther one proceeds the more impressive becomes the emotional power and human meaning of these sheets. The slightest sketch has a finished intensity of expression.

In the course of his development Rembrandt became a master of elimination and succeeded in combining a minimum of outward emphasis with a maximum of inner emotion. As he progressed, the more ostentatious pathos of the thirties—when he followed the Baroque style of the period—gave way to a more restrained feeling. His tenderness for humanity enabled him to give reality a quality which raised it above sentimentality. He always drew his inspiration from human joys and sorrows and even his Christ and angels seem to be human in their capacity for feeling. Work in pencil, pen and ink, and charcoal is shown, including the graceful figure



HEAD OF A BODHISATTVA, SCULPTURED FROM GRAY SANDSTONE, EARLY KHMER-THAI, CIRCA XII-XIII CENTURY  
In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

subjects and the broad and masterly landscapes.

When entering the gallery where the paintings are displayed one is at once struck by the richness of the colors which are splendidly brought out by the excellent lighting of the room, which is far superior to that vouchsafed them in museums. Besides works from the Kaiser Friedrich Museum this section of the exhibition has been enriched by loans from the public galleries in Cassel and Brunswick.

Among the possessions of the Kaiser Friedrich is the luminous portrayal of "The Vision of Daniel," with its radiant yellow, white and brown shades and its pervading golden light. The light tones of the angel symbolize celestial spheres while the dark tones suggest earthly regions. The feeling in this painting is so deep and the gestures so impressive that it seems to belong to the realm of dreams. Another Kaiser Friedrich painting is "The Brother of Rembrandt." Here the brilliance of the casque with its multicolored feathers should not distract one from the penetration and power shown in the delineation of the features. The Berlin museums can also boast one of the late portraits of "Hendrickje Stoffels." The quiet tones of this painting accord well with the feeling of love and affection which illumines the features.

By Cassel has been lent a broadly conceived "Landscape with Ruins," from about 1650, the fine portrait of Nicolas Bruyninck and the "Benediction of Jacob." The latter shows Rembrandt's soul-revealing power at its height. The color harmony of the canvas is perfect; it abounds in beau-

tiful tones, and their purpose is not solely to delight the eye but, as always with Rembrandt, to support characterization and emphasize atmosphere. The picture has that free handling and technical mastery which only come after a lifetime of effort.

"The Family Portrait," one of his latest works, has been sent from Brunswick. In the picturesque costumes of the couple and their three children are seen the final achievements of the artist's palette. The picture was painted in the year of his death and was among the last of his works.

The opening of the exhibition was attended by many persons of prominence in the social and art worlds. The rooms were filled to capacity and many stood while listening to the speeches which were a feature of the formal opening.

The president of the Academy of Fine Arts, Max Liebermann, spoke on the master's brilliant personality and the imperishable quality of his art. Dr. Wetzold, general director of the Berlin Museums, emphasized the importance of the showing as an introduction to the celebration of the centenary of the city's museums. The newly nominated minister for art and science, Dr. Grimme, expressed the idea that museums are academies for the advancement of art and that they are a powerful influence in the shaping of the culture of a nation.

Dr. Friedlander, who is responsible for the splendid arrangement of the exhibition, is also the author of the preface to the catalogue. He also spoke at the formal opening to voice an appreciation of Rembrandt as a fighter and victor in art and in life. F. T.-D.

## KNOEDLER



Col. Pasley John Dirom by Raeburn

### PAINTINGS BY PASCIN

MARCH 10TH TO 22ND

14 EAST 57TH STREET, NEW YORK

622 SO. MICHIGAN AVE., CHICAGO

LONDON

PARIS

### MUNICH

Briennerstrasse 12

### BERLIN

Victoriastrasse 4a

## JULIUS BÖHLER

HIGH CLASS  
OLD PAINTINGS  
WORKS OF ART

## BÖHLER & STEINMEYER INC.

### NEW YORK

Ritz-Carlton Hotel  
Madison Ave. & 46th St.

### LUCERNE

The Lucerne Fine Art Co.  
Alpenstrasse 4

## LION GALLERIES

SCULPTURES  
EMBROIDERIES  
OLD PAINTINGS  
WORKS OF ART  
GOTHIC VELVETS

BERLIN W9  
Bellevuestr 16

MUNICH  
Maximiliansplatz 14

## P.&D. COLNAGHI & CO.

(Established 1760)

DRAWINGS  
ETCHINGS



By Appointment

DRAWINGS  
ETCHINGS

LITHOGRAPHS, WOODCUTS, BY THE  
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street LONDON, W. 1

Cable Address, Colnaghi, London

## DALVA BROTHERS IMPORTERS OF ANTIQUE TEXTILES WHOLESALE

510 Madison Avenue, New York



## Cleveland Museum Acquires Three Renaissance Watches

In the Bulletin of the Cleveland Museum

CLEVELAND.—The evolution of the watch from an object of rarity and curiosity to an object of prime necessity is a story of centuries. Documents in the state archives of Nuremberg seem to point to Peter Henlein, master locksmith in Nuremberg in 1509, as the inventor, and the notice of his death in 1542 emphasized his craft and referred to him under the title of "Urmacher." Apparently the first watch must have been made sometime between 1500 and 1510, and the likelihood is that Nuremberg was the place of fabrication and that Henlein was its originator, although there is evidence also of the existence of watches in France soon after 1510. However, no watch of this very early period is known to exist; in fact no watch can be dated with any certainty much before the year 1550.

The first watches made seem to have been spherical, and slightly later, in the form of a drum, a table watch. Only about 1560 did the oval types come into fashion, called, rightly or wrongly, from their supposed origin "Nuremberg eggs." Very shortly after different forms appeared—round, hexagonal, cross-shaped, octagonal—all designed to be worn suspended by a chain or cord about the neck. Perhaps pride of possession made up for the inevitable discomfort of such a bulky pendant.

Today the watch is primarily a matter of utility, and mechanical perfection is its first necessity. Then, it was an object of ornament and of curiosity as well; even its imperfect mechanism was a matter for wonder, and the labor of the leading jewelers and engravers was lavished upon the cases in which the mechanism was



SILVER "EGG WATCH,"  
FRENCH, LATE XVITH CEN-  
TURY, MOVEMENT BY  
D. MARTINOT

Purchased from the Marfels col-  
lection and presented to the Cleveland  
Museum of Art by its president, Mr.  
John L. Severance.

placed. It is this latter reason, pure craftsmanship of a very high order, which brings the three fine watches from the Marfels Collection to the Cleveland Museum of Art. They were purchased from the recent auction in Frankfurt and presented to the Museum through the generosity of John L. Severance.

Mr. Marfels was one of the most distinguished German collectors. He restricted his field to his chosen subject and collected assiduously for over fifty years. A group of watches at one time in his possession forms today a very large part of the collection of watches presented to the Metropolitan Museum of Art by the late J. Pierpont Morgan. As a result of this long collecting experience, Mr. Marfels later began a new series on a different basis. In this series he restricted the numbers of examples to twelve and tried to find only type pieces of an exceptional artistic and material value. The three new gifts were the earliest watches in point of date and at the same time unquestionably the most important examples in that second collection.

Among them is an example of the so-called "egg watch," made of silver,

with a double cover, and decorated with fine, engraved designs. On one cover is the "Adoration of the Magi" in a central medallion surrounded by a scroll motive, in which animals and cupids appear, and by four smaller medallions with "Joseph's Dream," (?) "Annunciation," "Visitation," and the "Nativity." The reverse has the "Crucifixion" in the center with four scenes from the "Passion" and a similar decorative framework. The designs are attributed with every reason to the famous engraver, Theodor de Bry, who died in the year 1598. He and Etienne Delaune were two decorative artists of this period whose designs were continually adapted by goldsmiths and other craftsmen. If they did not themselves actually make designs for watches, their ideas were many times used as a basis of inspiration. The side of the case is pierced with a scroll and animal design of remarkable intricacy, and the inside of the cover has a gilded monogram of three letters, "S S S" (anctus), proving that it belonged to some ecclesiastic of importance. The works have an alarm and are signed "D. Martinot, Paris." It probably dates to

(Continued on page 9)

## MATTHIESEN GALLERY

BERLIN, BELLEVUESTR. 14

OLD MASTERS

FRENCH IMPRESSIONISTS

## A. S. DREY

OLD PAINTINGS  
WORKS of ART

NEW YORK  
680 Fifth Avenue

MUNICH  
Maximiliansplatz 7

## DAVES, TURNER & CO

Established 1870  
39 Pearl Street, New York City  
Phone Bowling Green 7960

"OLD MASTERS"  
IN THE FINE ART OF  
SHIPPING

Branch Offices at  
Boston.....261 Franklin Street  
Philadelphia....278 Drexel Bldg.  
Chicago...111-119 W. Monroe St.  
San Francisco...110 California St.  
Oakland, Cal. 426 Seventeenth St.

Representatives in each city  
will gladly call upon request

London Paris  
Cable Address: Spedition, all offices  
Member the Antique & Decorative  
Arts League



Artists of prominence prefer  
THE AMBASSADOR  
as their New York residence.

Perfect facilities for exhibitors.

## Ambassador

PARK AVENUE at 51st STREET  
NEW YORK

## DUVEEN BROTHERS

PAINTINGS  
PORCELAINS  
TAPESTRIES  
OBJETS d'ART

NEW YORK  
PARIS

## BRUMMER GALLERY, INC.

WORKS OF ART

NEW YORK: 27 EAST 57TH STREET

PARIS: 203 BIS. BD. ST. GERMAIN



## CLEVELAND MUSEUM ACQUIRES WATCHES

(Continued from page 8)

the last decade of the XVIth century. Denis Martinot was one of a famous family. His father, Gilbert, 1572-80, was clockmaker to Charles IX, Henry III, and to the city of Paris. Denis himself succeeded, in 1581, as clockmaker to the city of Paris and as "maitre horloger et valet de chambre du roy." The last reference to him is in 1624 when he was still recorded in the list of expenses of the house of the king, Louis XIII.

Equally distinguished are the two cross-shaped watches of gold and rock crystal. Rock crystal as a material was very highly valued in Renaissance times, and it is not to be wondered that beginning about 1575 its use in watches should have become exceedingly popular. It had an additional charm in that its transparency permitted the works of the watch to be observed clearly. Watches of this shape were unquestionably made, in almost all cases, for ecclesiastics, and usually the decoration was of a distinctly religious character.

The first of these "cross" watches is of a rare form in that the ends of the arms are beveled. One similar in shape is in the Metropolitan Museum of Art. The watch is of rock crystal mounted in gold enamel. The face is in champlevé enamel in black, and decorated with a design in translucent red and green and an opaque white. The hour hand—only one hand appears in all early examples—is in the form of a dove in white enamel on gold. This symbol of the descent of

the Holy Ghost appears also in a watch in the Louvre. The works of this new acquisition are signed by P. Herber, of Grenoble, and the watch can be dated to the last decades of the XVIth century.

The companion watch is similarly made of rock crystal in the form of a cross. Its movement is signed "Urban Hörle, Mayntz," and it can be dated about the year 1600. The finely engraved golden dial has a central portion with a pierced design and about this a representation of the "Crucifixion" with symbols of the "Passion" and a delicate scroll pattern. In motive it is almost exactly similar to a watch in the British Museum.

As a general thing the name of the makers of the movements are engraved upon the back of the mechanism; but it is a curious fact that there is no record nor is there any means of ever identifying the far more important individuals, the goldsmiths who created the cases. It is their exquisite taste which is the real reason for the preservation of watches such as the new acquisitions and for their place today in the "vitrines" of a museum of art. Their makers join the great list of unknown artists who labored not in vain in the creation of works of lasting beauty. W. M. M.

## SILVER IN SOTHEBY SALE

LONDON.—At Sotheby's, on February 13th, objects of vertu from various sources brought £1,992. A Queen Anne silver on foot or tazza, 12½ in. diameter, by John Wisdom, London, 1706, 27 oz., 4 dwt., sold at 92s per oz.—£125 2s 4d (Bradshaw); and a Queen Anne tankard, 7½ in., by Wilmans, London, 1705, 29 oz., at 77s per oz.—£111 13s (S. H. Harris).



CROSS WATCH. ABOUT 1600. MOVEMENT SIGNED "URBAN HORLE, MAYNTZ"

Purchased from the Marfels collection and presented to the Cleveland Museum by its president, Mr. John L. Severance.

## FLEMISH ART IN VIENNA SHOW

VIENNA.—On January 11th, in the ideally suitable exhibition rooms of the Vienna Secession Society, a showing of "Three Hundred Years of Flem-

ish Art" was opened. The most glorious names in Flemish art are represented in this exhibition. Here are works of the wonderful XVth century: Jan van Eyck, Memling, Massys. Mabuse is seen, as is also van Orley, with his smaller and less serious paintings. Further, one finds Rubens and Van Dyck, master of elegance. The treasures of the Kunsthistorische Museum have remained in their places. For this magnificent exhibition, with its unusual material, cannot compete with the Flemish rooms of the Kunsthistorische Museum.

Dr. Gustav Gluck, Director of the Painting Gallery, is the promoter of the present exhibition. He has succeeded in bringing together not only a series of works that are not generally accessible, but has also persuaded the Belgian museums of Brussels and Antwerp, the National Gallery of Stockholm and a number of foreign

private collectors to lend their treasures to the present show.

The most valuable loan, and probably the most important piece in the entire exhibition, is a rare little Van Eyck dating from 1439, the "Madonna at the Well," from the Antwerp Museum. This painting forms the focal point of the group of early Flemish works. There is naturally the largest representation of the XVIth century. In this group are to be found no less than twenty-eight paintings by Rubens and twenty-four by Van Dyck, many of which were previously unknown. The catalogue of the exhibition is richly illustrated. XVIIth century works have been described by Dr. Gustav Gluck, XVth and XVIth century paintings by Director Ludwig Baldass, sculptures and decorative art by August Shestak and Ernst Kris and the drawings from the Albertina collection by Otto Benesch.—L. L.



"The Harvesters" Size of engraved work 14½" x 19¼"

Publishers of Fine Mezzotints & Original Etchings, etc.

Dealers in Old and Modern Paintings

Established 1808

Announcing a new MEZZOTINT ENGRAVING in colour by

T. HAMILTON CRAWFORD one of a pair after WILLIAM SHAYER Senr. published at \$44.00 ea. by

FROST & REED Ltd. 26c, King St., St. James's, London, S. W. 1, and 10, Clare St., Bristol

Trade Enquiries Solicited

# E. & A. SILBERMAN

PAINTINGS

133 EAST FIFTY-SEVENTH STREET  
NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA

## EHRICH GALLERIES

PAINTINGS

By

OLD MASTERS

36 EAST 57th STREET

NEW YORK

Member of The Antique & Decorative Arts League

## KENNEDY & COMPANY

785 FIFTH AVENUE  
NEW YORK

EXHIBITIONS

ETCHINGS BY

LEVON WEST

## ARTHUR U. NEWTON

(Late of 175 Piccadilly, London) has just returned from an extended visit to Europe with a large collection of

18th Century  
English Portraits  
and  
Sporting Pictures

suitable for

MUSEUMS, COLLECTORS,  
DECORATORS

665 Fifth Avenue

New York (Plaza 0505)

Member the Antique & Decorative Arts League

## The Enlarged and Remodeled Galleries of PLAZA ART GALLERIES, INC.

9-11-13 East 59th Street  
New York



By the rearrangement of several galleries a sales room with a seating capacity of between three and four hundred, tastefully decorated and finely equipped, has been created and a setting provided for exhibitions and sales of first rate collections during the coming season.

Weekly Sales  
Now in Progress

Department Exclusively for  
Appraisals and Inventories

Inquiries Solicited

Sales will be conducted by Messrs. E. P. & W. H. O'Reilly  
Member of the Antique and Decorative Art League

## MURRAY K. KEYES

Photographer of Art Collections  
Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints



## EXHIBITIONS IN THE NEW YORK GALLERIES

FRENCH PAINTINGS  
Reinhardt Galleries

Sixteen paintings by modern Frenchmen and three by Maurice Sterne are now on exhibition, together with a few XVIIIth century English and American portraits, at the Reinhardt Galleries.

Most, if not all, of the pictures have been included in former exhibitions, but there are many with which it is a real pleasure to renew acquaintance. The Gallery's gesture has elements of courage, for the test of repetition is a severe one.

Picasso's "Flowers" is more conservative than most of his most popular pictures, but it has fine and enduring quality. The two Friesz are so typical that it would be difficult to say whether these or others like them had been seen before. Both are of his favorite harbor, one of them with battleships. Friesz evidently disapproves of naval cuts. Foujita's cat is a delightful drawing. Two Modigliani's, a "Girl with Red Hair" and a portrait of Mme. Zborowski are among the best pictures in the show.

Modigliani always appears to good advantage when there is not too much of him and his very personal style is contrasted with more realistic pictures. There is a good Braque, a recent picture, and two first rate Pascins. Renoir is represented by a small nude, a very late picture, and there are paintings by Vlaminck, Utrillo, Laurencin, Kisling, Coubine, Derain, Dufy and Redon.

GUY PENE DU BOIS  
Kraushaar Galleries

Fourteen paintings and a group of watercolors by Guy Pene du Bois are now on exhibition at the Kraushaar Galleries. Without any marked external change from his familiar style du Bois has considerably altered the character of his pictures. There is not nearly so much stress on human frailty, less satire and more painting. The exhibition seems paler than any of his others, probably because there are few pictures in which he has used large dark masses for backgrounds.

"Street" and "Grande Bleu, Nice," are among the most radical departures. Always du Bois paints a good, solid picture and this year he has added a number of fine ones. The watercolors include a number of figure studies and some highly entertaining groups.

BRUCE CRANE  
Grand Central Galleries

We can think of no better review of the exhibition of paintings by Bruce Crane than the following account which the Galleries have sent out:

"Opening at Grand Central Art Galleries, Tuesday, March 4th, is an exhibition of twelve paintings by Bruce Crane—none of which has ever been exhibited before. All are landscapes in Mr. Crane's characteristic style, depicting moods and changes of the seasons.

"In commenting on this exhibition of his very newest canvases—this veteran painter—famous for half a century for his outstanding work—fell to reminiscing. Time was, he said, nearly fifty years ago when a whole group of the struggling young artists of the time lived together in a big store-room over the old Vienna Bakery, on 10th Street. Just for the fun of it, they all got to speculating one day on what they would do if they had a thousand dollars. One of them (whose name became widely known in later years) said the very first thing he would buy would be a silk umbrella. Another said he would buy a dozen tubes of white paint at once. He couldn't conceive of greater luxury. Bruce Crane's wish was for a soda fountain with all of the syrups. Odd wish for a genius, perhaps—but wasn't it characteristic of the boyish spirit which has kept him young throughout the years?

"Mr. Crane can well look back on those lean, strugglesome days with a smile. For all he needs do now to turn his work into amazing stacks of money, is just to paint a picture and sign his name to it. And he can do this most any day of the week. His works are prized by most of the important museums and private owners in the country. His current exhibition at Grand Central Art Galleries is from March 4th to March 15th, inclusive."

FRED PYE  
M. ELIZABETH PRICE  
American-Anderson Galleries

Watercolors by Fred Pye and decorative panels and screens by M. Elizabeth Price are now on view at the American-Anderson Galleries.

Mr. Pye's watercolors cover a lot of geography and have for their subjects scenes in British Columbia, the Orient and points between. They are done in the traditional English manner, very carefully detailed, very clean in wash and very accurate. He has been at pains to find quaint, picturesque spots to produce.

The galleries devoted to Miss Price's exhibition are large enough to give her work good space. In most of her former showings the panels have been crowded together and much of their effect lost. Miss Price is primarily a decorative painter and has succeeded in producing things which add gaiety and color to a wall and are pleasant to look at themselves. Her panels are greatly to be preferred to most pictures by painters who scorn decoration and insist upon repeating New England landscapes, harbors and woodland streams.

Most of her panels use ships or flowers as their motives and the gold and silver backgrounds, the paint laid on in careful patterns, make cheerful decorations which, perhaps because of the modest intentions, achieve much more than solemn and pompous paintings spoken of as art.

HENRY S. EDDY  
Babcock Galleries

Paintings, chiefly of fishing boats in misty weather, by Henry S. Eddy are now on view at the Babcock Gallery. Mr. Eddy puts his chief reliance on the imagination of those who see his pictures and requires of them the reconstruction of boats, the admiration of fog and a romantic sentiment for the quaint and tarry. Except that his canvases are completely covered with paint they are a little reminiscent of the famous picture of the crossing of the Red Sea in which the Israelites had left the canvas, the sea had gone dry and Pharaoh's hosts had not arrived.

C. BACHELER NISBET  
MARTIN LEWIS  
CHRISTOPHER LAFARGE  
Ferargil Galleries

Paintings by C. Bachelier Nisbet, etchings by Martin Lewis and watercolors by Christopher LaFarge are now on exhibition at the Ferargil Galleries.

The paintings by Mrs. Nisbet, although most of them are of moderate size, suggest mural decorations. This is probably due more to the use of flat tones than to the scale or importance of her designs. Each of the pictures seems to illustrate a carefully studied allegory. Almost without exception the figures are heavy and slow moving, tollers in a world whose weight is felt rather than actual. Each seems to read a homily, couched in pleasant and gentle terms, on Life. Few of them seemed to have been designed just as pictures, created for the eye to enjoy.

Since everybody is more or less influenced by everyone else, it would be captious to criticize Mrs. Nisbet on that account and her borrowings are more frank and more understanding than usual. A few of the pictures, such as "Tete de jeune fille," "Grand'mère" and "Mother and Child," in which the Message is not stressed, seem most successful as pictures.

Martin Lewis is showing a fine group of etchings, varied in subject and treatment, but all interesting.

JOHN NOBLE  
Milch Galleries

In his foreword to the current Milch exhibition, Mr. Britton refers to John Noble as "an impressive example of an artist to whom changing styles of painting mean nothing." Although other statements in this introduction might perhaps be challenged, we are in complete agreement with the opinion quoted above. Mr. Noble's exhibitions are certain to hold no surprises, either pleasant or unpleasant.

The largest painting in the present show, "The Big Herd," is the least impressive in terms of design. The same gray, green palette is used far more

(Continued on page 12)



ANNOUNCING AN EXHIBITION  
OF IMPORTANT EXAMPLES  
OF 17th AND 18th CENTURY  
ENGLISH FURNITURE  
IN OAK, WALNUT, MAHOGANY  
AND STAINWOOD

The small low piecrust table illustrated is one of several remarkably fine examples of the Chippendale period now on Exhibition. Height 22", diameter of top 12".

# Vernay

ENGLISH FURNITURE—PORCELAIN  
SILVER—POTTERY & GLASSWARE  
NEW YORK: 19 East 54th Street

CARLBERG & WILSON, INC.  
17 EAST 54TH STREET, NEW YORK

Old Masters  
Works of Art

Mrs. Richard T. Wilson

Dr. Eric Carlberg

ARNOLD SELIGMANN  
REY & CO., Inc.

11 East 52nd Street . . . . . NEW YORK

# WORKS OF ART



ARNOLD SELIGMANN & FILS

23 Place Vendome . . . . . PARIS  
5, Bellevuestrasse . . . . . BERLIN

JULIUS H. WEITZNER

Old and Modern Paintings

SPECIALIZING TO THE TRADE

9 EAST 57th STREET

NEW YORK

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS

M. J. ROUGERON

101 PARK AVENUE

NEW YORK

"Member of The Antique and Decorative Arts League"

FRENCH  
AND COMPANY Inc.

ANTIQU  
TAPESTR  
FURNITUR  
TEXTILES  
WORKS OF ART

210 EAST 57th ST. NEW YORK



# THE ROSENBACH COMPANY

202 EAST 44th STREET  
NEW YORK

1320 WALNUT STREET  
PHILADELPHIA

ANTIQUES *and* DECORATIONS



EXCEEDINGLY fine is this antique Sheraton breakfront sideboard of mahogany with satinwood embellishment circa 1780. Above are shown a fine old carved and gilt convex mirror and two of a set of four antique crystal wall brackets. The antique Georgian Sheffield silver dishes, on the sideboard, also number four to their set. The interesting pair of old lustre pieces have large pear drops and their circa of origin is the same as the sideboard.



Our 15 East 51st Street establishment in New York is devoted exclusively to Rare Books, Manuscripts, Autographs and Fine Prints.



## EXHIBITIONS IN NEW YORK

(Continued from page 10)

effectively in several of the smaller canvases such as "Brigantine" and "Sanded," where the painted surface is broken by forms of greater vitality. The sea subjects as a group form the most interesting part of the exhibition. Although we did not discover in them "the moving sonority, not unlike the bass progression in a Bach fugue," cited by Mr. Britton, their emphasis upon the mystical and imaginative element is in pleasant contrast with the more literal spirit prevalent in marine painting today. Several Berkshire and Adirondack landscapes, a large Provincetown winter scene and a few European subjects are other features of the showing.

VINCENT GLINSKY  
JACQUES LA GRANGE  
FREDERICK DETWILLER

Fifty-Sixth Street Galleries

Vincent Glinsky is a young sculptor who is having his first American showing at the 6 East 56th Street Gallery. Although the work on view is far from even in quality, it is promising in its serious concern with plastic values. Glinsky, unlike many of his more noted confreres in the rooms below, has no use for extraneous ornament, striking stylizations or modernized prettifications of the past. Save for two portrait heads, all of his marbles,

bronzes and terra cottas are devoted to the nude. Occasionally, as in "The Flower" and one of the "Bathers," grace destroys strength. But in the majority of his other figures, most of which are small in scale, Glinsky shows a real feeling for form and vigorous modeling.

Among the bronzes, "Italian Caryatid" and "Jeneveve" are particularly good. The simple, full forms of "Repose," make it one of the best of the terra cottas, while a group of two figures, carved from wood, show an appreciation of both surface and structural qualities. A large group of drawings, in pencil and colored chalk, further confirm one's judgment of Glinsky's talent. Like the finished figures, they have the feeling of the true sculptor.

The other two exhibitors in these galleries are very much concerned with the beauties of Manhattan. Jacques La Grange entitled his show "Tall Spires and Towering Ships." His paintings are effective in a rather posterish way, best illustrated by one of the largest canvases in which the prow of an ocean liner echoes the angles of the skyscrapers behind it. Mr. Detwiler exhibits work in four mediums—oils, watercolors, etchings and lithographs. Of these, the black and white work is by far the best, such things as "Between the Acts," "Sixth Avenue Spur," and "Building the Nave," exhibiting a certainty of touch that is scarcely present in the oils and watercolors.

CARL SPRINCHORN  
Marie Sterner Galleries

The average watercolorist does his best work in pure landscape. Carl

Sprinchorn, who is now exhibiting at the Marie Sterner Galleries finds his most expressive style in the figure subjects. The landscapes and still lifes are the work of a talented artist, but scarcely more. In his best things such as "An Important Figure," "Seen at a Royal Wedding," and "The Concert Singer," it is obvious that Sprinchorn has studied Guis to great advantage. From him he has learned and mastered a biting sweep of line, an accent here, an omission there that evoke personality by the most economical methods.

The watercolors of dancers are also extremely interesting, while two sailors are created almost magically by seemingly casual brush strokes. Among the landscapes, the finest is "Red Houses in Snow," loaned by Mrs. Thomas L. Robinson. Lovers of the six-day bike races will relish Mr. Sprinchorn's lively chronicles of this event. Among those who have lent watercolors to the present exhibition are Mrs. Samuel Lewisohn, Mrs. Egerton Winthrop, Henry Goddard Leach, George Hellman and several other collectors.

EUGENE STOENESCO  
Durand Ruel Galleries

Eugene Stoenesco, who is showing a large group of paintings at the Durand-Ruel Galleries until March 16th, stands in closer relation to the XIXth century Impressionists, then to the contemporary French movement. The influences of Velasquez and Manet are most apparent in his art, which despite a rather dashing brush stroke and bold oppositions of color, appears a trifle old fashioned.

The portraits of elderly men are by far the most interesting feature of the exhibition. In such canvases as the "Colonel Mano," Stoenesco's brush moves with an animation and authority

that fails to appear in the landscapes and street scenes. The latter, often done in tones of bluish gray, tend to lose incisive statement in pale mists of color, through which no light filters. Many of the boat and beach scenes, though charming, seem reminiscent of the early Impressionists. Next to the portraits, the most interesting painting in the show is a little figure of a serving maid, sensitively defined against broad planes of white.

HERBERT B. TSCHUDY  
Fifteen Gallery

Mr. Tschudy is one of the watercolorists torn between pure love of his medium and a representational urge. In the New York night scenes and in several landscapes, color and design triumph over actuality. The New Mexican subjects are, on the other hand, considerably marred by the physical realities of donkeys, Navajo Indians and other picturesque adjuncts which have nothing to do with the aesthetics of watercolor. Mr. Tschudy becomes entangled in these details and the resulting compositions are far inferior to the simple and atmospheric scenes done in Kansas and Arizona, or such pure color studies as "Searchlights."

Also on view at the Fifteen Gallery is a member's exhibition in which Lars Hoffrup, Kai Gotzsche and Winthrop Turney show the most interesting work.

MABEL FRAZER  
Montross Gallery

Sand dunes and sage, desert blooms and canyons, now adorn the Montross Gallery, after the protracted visit of Mr. Konijnenburg. The present col-

Matisse Stops in  
New York En Route  
To Tahiti

Among the passengers on the Ile de France, which docked on March 4th, was Henri Matisse, who will remain at the Ritz-Carlton Hotel in New York for a few days. The famous artist is on a trip around the world, to last five months. From New York he will go to San Francisco and thence to Tahiti, where he expects to rest and perhaps paint for two months. He plans to return to the United States in September to attend the International Exhibition of the Carnegie Institute at Pittsburgh, where he will be one of the judges.

lection represents work of the last five years done by Mabel Frazer, a Utah artist who specializes in paintings of the far West.

It takes a strong artist to withstand the intoxication of desert color and Miss Frazer, in company with many others, makes somewhat lavish use of bright pinks, blues and purples. Her work, however, seldom sinks into formula and almost all the canvases temper their lyricism with close observation. This is especially true of a painting of cliffs, in which both gradations of color and subtle shadings of form are carefully studied.

In addition to the Western paintings, there are a group of water colors in the back room, which are a trifle tight and less brilliant in color than the oils.

OLD  
MASTER  
PAINTINGS

FRANK T. SABIN

ESTABLISHED 1848

172 NEW BOND STREET, LONDON, W. 1

CABLES: SABINUS, LONDON

ENGRAVINGS  
&  
DRAWINGS

LEON MEDINA  
INC.

Objets d'Art  
Tapestries  
Rugs

HOTEL PLAZA  
58th STREET & 5th AVE.  
NEW YORK

PARIS  
58 Faubourg, St. Honoré

PARIS  
3 Rue La Boétie

Member of The Antique and Decorative Arts League.

de hauke & Co  
3 East 51

Modern Paintings

TON-YING  
& CO.

CHINESE  
ANTIQUES

Archaic Bronze, Pottery, Paintings  
and Stone Sculpture and  
Jade Carvings

AT THEIR GALLERIES

5 East 57th Street

Third Floor

NEW YORK CITY

Paris London Shanghai

PAUL ROSENBERG  
AND COMPANY  
INCORPORATED

FRENCH MASTERS  
OF THE  
XIXth and XXth  
CENTURY

NEW YORK  
647 Fifth Avenue





FRENCH GOTHIC TAPESTRY, XVTH CENTURY. "ST. PETER ESCAPING FROM THE MAMERTINE PRISON"  
Lent to the exhibition of tapestries being held at the Rhode Island School of Design during March, by Jacques Seligmann and Company, Inc.

### EAST INDIAN ART IN BROOKLYN SHOW

The exhibition which will be opened at the Brooklyn Museum on March 14th is unique of its kind in this country and presented in a manner peculiarly adapted to the Brooklyn Museum with its important departments of fine arts and ethnology. This will allow of a tying together of the art and ethnology of the Dutch East Indies in an interesting manner to show the relation of the fine arts to the crafts in the Dutch islands of Java, Sumatra and Borneo, to mention the most important.

In scope the exhibition will show primitive aboriginal art, the effects of the introduction of Buddhism, the survivals of Buddhism and the high character of modern Javanese craftsmanship.

Probably the most important section of the show will be of art resulting from the introduction of Buddhism, thirty large plaster casts which have been lent by the Colonial Museum in Amsterdam. They are taken from sculptures on the Borobudur, the largest religious shrine in the world, of the stupa type, and one of the architectural wonders of the world. The date on which this monument was begun is unknown but it is known to have been finished in 865 A.D. It is so elaborately carved that there are three miles of stone sculpture covering near-

ly all its surfaces. The largest collection of art from this building that exists in this country is made up of six casts in Boston. This gives an idea of the scope of the Brooklyn Museum's coming exhibition, with its thirty casts.

Besides this, there will be a large collection of idols, weapons and textiles from the Island of Bali, which is the only place outside of Central Asia where Buddhism survives. The ethnological exhibitions of decorative arts will include such objects as sorcerer's canes, jewelry, carved wooden idols, weapons, weavings and models of houses from the wild tribes of the Bataks in Sumatra, the Dyaks of Borneo and the Papuas of New Guinea. A large collection of batiks will demonstrate the superb craftsmanship of the Javanese, as these pieces were nearly all acquired at the courts of the Sultans. Shadow play figures and marionettes used by the Javanese in

### THREE ARTS CLUB HOLDS EXHIBITION

Former members of the Three Arts Club in New York have been holding an exhibition of paintings, watercolors and lithographs in the club building. Among those whose work has been included are: Mildred E. Williams, Caroline Vetter, Caroline Gram, Marian Weever, Dorothy Ferguson, Doris Horter and Ruth Willcox. One of the most interesting features of the exhibition was the group of oils and watercolors of Bermuda painted by Laura Lee Briscoe.

acting their religious dramas will also be shown.

The exhibition will be opened to the public on March 15th, but will be officially opened in a private view on March 14th by the Minister from Holland, who is making a special trip from Washington for the purpose.

### HOLLSTEIN & PUPPEL-BERLIN W.15

KURFÜRSTENDAMM 220



Dürer "The Seamonster"

will sell by

**AUCTION**

**APRIL 29th and 30th**

**Two Foreign Collections**

**VALUABLE**

**OLD  
ENGRAVINGS**

by REMBRANDT,  
SCHONGAUER, OSTADE,  
LEYDEN, LAUTEN-  
SACK, a.o.

A beautiful set of works by

**ALBRECHT DÜRER**

*Illustrated Catalogue M 5.—*

### AUCTION SALE

of Valuable Collection of Original Early American and Early English Mahogany Furniture, Clocks; a large Collection of Lowestoft China, Bronzes, Rare Old English and French Engravings, Scones and Lighting Fixtures, Rich Draperies, Duncan Phyfe Dining Table, Mahogany Chairs, Wall and Mantel Mirrors, Sevres, Italian Delft and Chinese Bric-a-Brac, Vases, Brass Andirons and Fenders, etc.

within the residence of the late

**Mrs. Frank Foster, 719 Park Ave., Baltimore, Md.**

**ON TUES. & WED., MARCH 18th & 19th, 1930**

Commencing each day at 10:30 A.M.

**EXHIBITION DAYS: Sat. & Mon., March 15th & 17th**

*Catalogue on request to Auctioneers*

**Dr. Henry Barton Jacobs, Agent for the Devisee**

**SAM W. PATTISON & CO., Auctioneers**  
407 N. Howard Street Baltimore, Md.

**AMERICAN ART  
ASSOCIATION  
ANDERSON  
GALLERIES, INC.**  
30 EAST 57TH STREET  
NEW YORK

*Antique French, English  
and American*

**FURNITURE AND  
BIBELOTS**

The entire stock of Katharine Rudkin, and selections from the stock of Katherine Harts-horne and Bertha Schaefer

*Sale March 20, 21 and 22*

*Exhibition from March 15*

CATALOGS ON REQUEST

*Sales Conducted by Messrs.*

**BERNET, PARKE, BADE & RUSSELL**

## WILDENSTEIN & COMPANY INC.

*Distinguished*  
**OLD PAINTINGS  
WORKS OF ART**

TAPESTRIES  
FRENCH FURNITURE  
*of the 18th Century*

647 FIFTH AVENUE

NEW YORK

*57 Rue La Boétie, Paris*

## VAN DIEMEN GALLERIES



"Holy Family" by Boccaccio Boccaccio

**PAINTINGS by OLD MASTERS**

21 East 57th Street, New York City

Amsterdam  
Rokin 9

Berlin  
Unter den Linden 17



**WILLIAM H. HOLSTON  
GALLERIES**  
*Paintings*

19 East 57th Street

New York



## The ART NEWS

Published by the  
ART NEWS INC.20 East 57th Street, New York  
Telephones Plaza 5067-68-69-70President . . . . . S. W. FRANKEL  
Editor . . . . . DEOCH FULTON  
Asst. Editor . . . . . MARY MORSELLEntered as second-class matter, Feb. 5,  
1909, at New York Post Office, under  
the Act of March 3, 1879.Published weekly from Oct. 6 to last of  
June.Monthly during July, August and Sep-  
tember.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . .	\$7.00
Canada . . . . .	7.50
Foreign Countries . . . . .	7.50
Single Copies . . . . .	.25

WHERE THE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's . . . . . 1 West 47th St.  
William Emsel . . . . . 46 East 59th St.  
Wash. Sq. Book Store . . . . . 27 West 8th St.  
Gordon & Margolis . . . . . 32 East 59th St.  
Times Bldg. News-stand, Times Building  
Subway Entrance Basement  
WASHINGTON

Brentano's . . . . . F and 12th St., N.W.  
BOSTON

Vendome News Co. . . . . 261 Dartmouth St.  
PHILADELPHIA

Wanamakers' . . . . . (Book Counter)  
LOS ANGELES

C. V. Pleuharp . . . . . 339 Hill St.  
LONDON

Art News, Inc. . . . . Bank Building  
16a St. James's St., S.W. 1

David H. Bond . . . . . 407 Bank Chambers  
Holborn, W.C. 1

Gorrings' . . . . . 17 Green St.  
Leicester Sq., W.C. 2

May & Williams . . . . . 24 Bury St.  
St. James's, S.W. 1

Lechertier Barbe, Ltd. . . . . 95 Jermyn St.  
S.W. 1

## PARIS

George Houlin . . . . . 2 Rue de la Plaine  
Telephone Diderot 1909

Brentano's . . . . . 37 Avenue de l'Opera  
MUNICH

Karl Barth . . . . . Konradstrasse 4-11

Vol. XXVIII March 8, 1930 No. 23

## INDEPENDENT AILMENTS

We have no desire to challenge the Independent's claim to "presenting the only existing complete cross section of American effort in contemporary arts." The virtues of artistic democracy furnish problems beyond our powers as a debater. The fact remains, however, that the independent movement, once a vital force both in France and America, has become a somewhat stagnant institution. In both countries, the history of the two organizations has gone through an almost parallel development. The genuine and deeply felt spirit of revolt which gave vitality to the birth of the movement has now become a somewhat standardized gesture, vaguely traditional and lacking the necessary stimulus from without.

In France, young artists have deserted the parent group and formed new societies such as the Independent French Artists, the Surindependents, etc. In America, a similar secession has taken place, the most powerful rival group being the Salons of America. Both the French and American institutions are kept alive partly through the force of habit and partly by the unflagging enthusiasm of a handful of well known artists who are firm adherents of the non-jury system. The large number of recruits who yearly flock to both showings are theoretically supposed to bring in fresh blood and to form a nucleus of undiscovered talent. Yet this brave gesture of providing an "impartial art forum where all may state their case" has within the last few years brought forth only the mildest and politest of parlor conversation. Many voices speak in all too familiar tongues, expressing ideas that have been well said before. The great orator falls to emerge.

Both the French and American organizations have come to pride themselves upon the number of their exhibitors. However, in both countries the quantitative production of art has ceased to be an encouraging symptom. In America, especially, we are badly in need of a suppression of minor talents and a more general demand for quality. And the roster of un-

sung artists now working in Paris is well nigh staggering. Yet the majority of influences at work today are still encouraging mass production—not only through the Independents, but by the constant multiplication of small exhibition places and galleries, devoted largely to the nurture of minor, decorative talents.

The diagnosticians in France believe that adherence to the alphabetical system is one of the factors that is slowly killing the Independents. Yet however critically inconvenient this method may be, we still believe it to be the only fair and logical method of arranging a non-jury show. It is obvious that the ailments afflicting Independent showings lie deeper than this—that inevitably they are part and parcel of the very liberation of taste which the organization has striven to effect. One cannot fight when the opponent's sword is sheathed, and it is sad but true that the bright fires of revolt must inevitably subside into cold gray ashes.

## OBITUARY

## JORG TRUBNER

Dr. Jörg Trubner, the partner of Edgar Worch of Berlin, died on February 7th in Tientsin, China, at the age of twenty-eight. His death occurred shortly before the date of his intended return to Germany, after nine months spent in the Orient on business matters. Despite his youth, Jörg Trubner had remarkable judgment in art and great critical discernment, faculties which in a remarkably short time brought him general recognition in Germany as an expert on Chinese art.

On his three journeys to the Orient, undertaken in the interests of the firm, he was successful in securing a large number of outstanding works of art, valuable both from the scientific and the collector's point of view. Associates and friends in Germany sustain a great loss in Trubner's death, not only because of his scholarship, but because of his personal qualities and youthful charm.

## BERLIN LETTER

Paintings at the Bachstitz Gallery  
Juan Gris Memorial Exhibition  
Nolde at the Möller Gallery  
German Graphic Art Shown in  
Detroit

By FLORA TURKEL-DERI

Recently I have been so fortunate as to come across several most interesting paintings in the distinguished collection at the Bachstitz Gallery. Among these, a large canvas by Canaletto, "Riva degli Schiavoni," has great merit. Rarely has the artist rendered a subject so broadly conceived as is this view of Venice from San Giorgio far beyond the Palazzo Ducale. The peculiar picturesqueness of Venice is here most suggestively portrayed. Many ships are on the sea, the fisherman and gondoliers are busily engaged in their work, and citizens disport themselves on the quay. The colors glow. The double accord of green water and blue sky is set against the long row of palaces, whose exteriors are painted in all shades of yellow, rose and brown, the strongest accent being on the copper colored facade of the Palazzo Ducale. A sense of orderliness and clarity adds to the charm of this work, which ranks among the most accomplished paintings by the master.

Also Italian, but dating from the early XVth century, is a charming painting on fond d'or by Arcangelo di Cola da Camerino, which represents a Madonna enthroned with the Child and two angels. The delicacy with which the figures are applied to the gold background and their melodious curves, combined with the perfect taste of the color scheme—gold, light red and dark

## ANTON FAISTAUR

The Austrian painter, Anton Faistauer, died on February 13th in a Vienna sanatorium, after an operation from which he did not recover. During the past decade Faistauer has won an enviable reputation through his work. Among his many achievements are the fine frescoes in the entrance hall of the new Salzburg theatre. Faistauer also was highly regarded as a decorator of churches.—L.L.



HEAD OF DEITY (LOKVESVARA?), GRAY SANDSTONE, MALAYSIAN CIRCA XTH CENTURY (POSSIBLY CRIVIJAYA)

In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.



HEAD OF AN ASURA, LIGHT BROWN SANDSTONE, KHMER, CIRCA XI-XIITH CENTURY

In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

green—make this work a paramount example of its period.

From this painting to a portrait by Rubens is a long step. Rubens' dazzling vitality is well shown in the likeness of an old man with a white beard, supposed to represent Thomas Parr, nicknamed "Old Parr," who lived to a great age, according to an inscription on the tombstone in Westminster Abbey. The verve of the master's brush and the succulent quality of his paint are splendidly seen in this work. The features of the model rule the composition although the healthy color in the cheeks and the alert expression do not betray the fact that Parr was over a hundred when his portrait was painted. A red garment showing beneath the dark fur coat is marvelously contrasted with the dark green background.

Also worthy of note is a charming Terborch depicting a group of soldiers. The picturesque costumes of the time offered the artist a splendid opportunity to use the pale yellows, sharp reds, and silver grays of which he was so fond. The soldiers are engaged in unpacking a box and listing its contents. Here a delicate technique and exquisite taste have combined to create an atmosphere of warmth and subtlety.

Perhaps the most fascinating of all is the portrait by Gerard David, the striking and direct characterization of which gives it a high place among the works of this artistic epoch. A middle-aged man is the sitter and the delineation of his energetic features is consistent to the smallest detail. The life-like quality of the flesh tints, the dark brown hair, the eyes and the expressive line of the lips, all combine to form a penetrating and striking interpretation. The coloring also is eloquent—the flesh tones, the dark green background and the dark velvet suit all are splendidly harmonized.

The memorial exhibition at the Flechtheim Gallery is in honor of Juan Gris, whose premature death put an end to the development of his promising talent. Although Spanish by birth, he belongs among the French cubists, to whose aims he was entirely devoted. The comprehensive showing at the Flechtheim Gallery reveals him to have been a consistent and inspired worker along lines mapped out by the leaders of the movement, although not of their stature. After a short experimental stage he was able to attain an individual expression which, though limited, has the merit of sincerity and homogeneity.

With cubes and planes he built up harmonies of tone and form and achieved finely balanced designs of great static feeling. The themes are not greatly varied, the artist's attention having evidently been focused on a few simple objects from which he drew inspiration again and again. He came to know their structural qualities so well that he was able to combine them with great ease and precision.

The contribution of Cubism to the development of a new style has been very great and every protagonist of the movement has been of invaluable service in laying the foundation for the art of today.

\* \* \*

At the Möller Gallery are new paintings and watercolors by Emil Nolde, who is among the oldest pioneers of Expressionism. Yet the freshness and unbroken "wildness" of his latest works makes them as striking as his earlier ones. No signs of flagging energy are revealed in these strangely alluring paintings of hot color and powerful emotional intent. Nolde is a master in creating an atmosphere of mystery and symbolic expressiveness. The eloquence of his paintings lies in the suggestive quality of his color, which is built up on contrasting elements to convey awe, tragedy, horror and mystery. Forms are almost anti-structural, the flatness of the surface causing faces to resemble masks—but masks with a spiritual, unearthly life.

In his flower paintings the color glows and palpates like a living thing and has a gem-like brilliance. The richness of Nolde's coloristic imagination also gives to his watercolors unusual effectiveness. The thinness of the medium does not rob these of the abstract power of the oils. Also on view are a number of lithographs—one in black and white proves that a "color" effect can be attained by a fine balance of these tones.

\* \* \*

The exhibition of German graphic art, which was organized by the Arnold Gallery of Dresden for a tour in the United States, has met with great interest in Detroit, where it was first shown. Comments on the exhibition emphasize the excellence of the selection, which makes the showing characteristic of a very important field in German art. The American ambassador, Dr. Shurmann, who saw the collection before it left Germany, has written a letter to the Arnold Gallery stating that he was greatly pleased to become acquainted with these achievements of German graphic art.



## ITALIAN LETTER

**Excavations at Cuma  
Fine Statue Found at Pompeii  
Virgil's Tomb Restored  
The Second Galley in Lake Nemi  
Sistine Frescoes to be Studied  
XIIIth Century Illuminations  
Found**

By K. R. STEEGE

News comes from Milan that a certain gentleman, who does not wish his name to be known, has sent to Professor Maiuri, the Director of Antiquities in Naples, the sum of 95,000 lire to be used in hastening the excavations at Cuma.

With funds furnished him by Signor Fedele, Minister of Public Instruction, Professor Maiuri has already been successful in bringing to light the entrance and the actual cave of the Sibyl, an imposing underground basilica. He has now set on foot fresh excavations with the purpose of discovering the stairway which led from the grotto to the temple of Apollo above.

The mountain in which the sanctuary of the Sibyl is located, and on which rises the temple of Apollo, will be consecrated to Virgil this year, when the two thousandth centenary of the poet's death occurs. The excavations carried on under the direction of Professor Maiuri have thrown fresh light on Virgil's description of the cave of the Cumaean Sibyl, as recorded in the sixth book of the Aeneid. The excavations have even uncovered the many subterranean passages on the slopes of the mountain from which the mysterious and prophetic voices issued.

In the course of recent excavations at Pompeii, or rather at the "Villa dei Misteri," not far from the buried city and outside one of its gates, a fresh surprise has greeted the workers. This villa, which contains the largest, or rather the only, representation of the mysteries of the worship of Bacchus, has already been the object of much attention, and the Bank of Naples has given large sums so that even more extensive excavations might be carried on there.

Up to now, the principal discoveries have been a rich series of paintings. However, it is believed that further investigations, now under way, will bring to light many treasures in the large part of the building which has not yet been excavated. The workmen employed have been told to proceed with the greatest caution.

In fact, only a day or so ago they realized that their picks were in danger of damaging something precious, and they worked as carefully as possible in removing stones and a deposit of ashes which had formed a crust that was difficult to break. At last, however, it yielded and a statue was drawn carefully forth. This represents a woman wrapped in a mantle, as though preparing for repose, and is larger than life size, being one meter and ninety centimeters in height. It is in perfect condition, without a scratch on the head or body.

The first impression is that it represents a lady of imperial rank. It evidently has nothing to do with the Bacchic worship. In any case, it is a discovery of the utmost importance and leads to the belief that the Villa of the Mysteries will yield other and very interesting surprises.

Much activity in and about Naples is reported and many interesting things are continually coming to light. Old houses are being restored, and monuments and churches are being freed from the dust and dirt of centuries.

The two thousandth centenary of Virgil has again focused attention on the tomb in which the poet's remains are believed to lie. As is well known, the tomb has been in the process of being restored for a long time, and in the last few months hundreds of workmen have labored in the caves under the hill of Posillipo. The work of setting things in order is now almost completed; the "Colombario" containing the bones of Virgil has been saved from ruin; and the huge walls and arches have been so repaired that they support the roofs of the caverns. Provision has also been made for the completion of the road which will pass around the mountain in a semicircle, and which will lead, bordered with bay and myrtle, to the restored and isolated tomb.

This spot, which up to a very short

time ago was known only to shepherds or to some solitary traveler, will soon be a beautiful retreat where all the plants and trees which were dear to the poet, and which are mentioned in his works, will flourish.

The second ship covered for so long by the water of Lake Nemi has now in part emerged from the water. It lies at a depth of from fifteen to twenty meters from the present surface of the lake, and at right angles to the ship already uncovered. Its structure is identical with that of the other ship and, although it is very much buried in the mud, its general outlines are clearly to be seen. Evidently it was sunk by the Romans, for in its center is a large pile of stones, placed there for this purpose.

But, contrary to all hopes, the work of spoliation was carried out very thoroughly long ago. So far little has been found except three pieces of terra cotta, some copper nails, and a sort of iron rake which must have been used by Borghi in his investigations of 1895.

It is, however, known that certain objects of great archaeological value were taken away from this ship, either in 1895 or previously, and these are scattered about in various parts of Europe. For example, the statue of Drusilla, which is at the British Museum, a decorative helmet, now in Berlin, and two heads of wolves, at the Albert and Victoria Museum in London, came from this source, and undoubtedly there were many other artistic treasures which were carried away in earlier times and which cannot be identified.

The first of the ships to be uncovered has now been put in as good condition as possible and has been strengthened with iron supports at the sides. It will soon be placed in a safer place, as the hot spring sun is bound to have a bad effect on the ancient wood. It is intended to preserve the ancient vessel with the greatest care so that it will not fall apart.

For many years regrets have been expressed in regard to the increasing deterioration of the pictures which decorate the Sistine Chapel. Time has not spared even the work of the greatest geniuses. The smoke of candles has blackened the marvelous frescoes in many places; dampness has loosened the plaster, and the inevitable dust has dimmed the splendor of the clear and transparent colors.

It should not be forgotten that the frescoes of the side walls date from 1481-83, and that the work of Michelangelo, in the ceiling, was executed in the years 1508-10, while the great conception of "The Last Judgment," which was the cause of the destruction of three frescoes by Perugino and two by Michelangelo himself, was painted between the years 1534 and 1541, a quarter of a century after the ceiling.

It should also be remembered that the celebrated XIVth century chapel, erected at the time of Sixtus IVth by Giovanni de' Dolci, has served for more than five centuries, and is still used for the most solemn conclaves of the Holy See. Preoccupied by these conditions, the International Association for Mediterranean Studies will have some carefully detailed photographs taken of the great paintings by Michelangelo in the Sistine Chapel, as well as of the two important pictures in the Paolina Chapel representing "The Conversion of San Pietro" and "The Conversion of Saint Paul."

Having these photographs in hand, it will be easy to study the amount of

(Continued on page 16)

## FAHIM KOUGHAKJI

Successor to  
KOUCHAKJI FRÈRES

Ancient Glass  
Greek Bronzes and Marbles  
Early Christian Antiquities  
Early Mohammedan Potteries  
Miniatures & Carpets

## PUBLICATIONS

"The Great Chalice of Antioch"  
Two volumes, large quarto, 60 plates

"Glass, Its History  
& Classification"

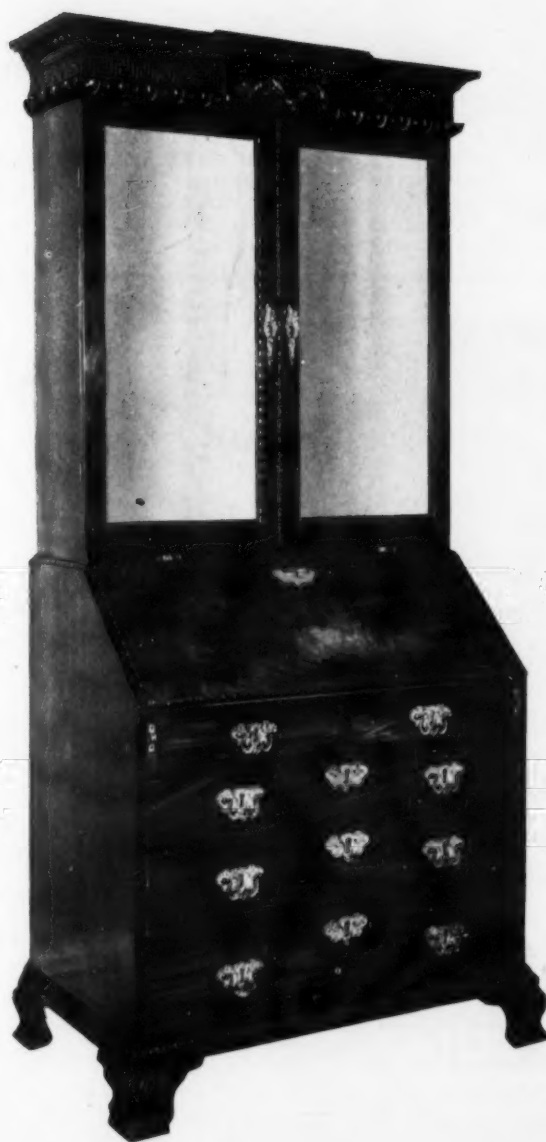
Two volumes, 188 full page plates,  
several thousand text figures

FIVE EAST 57th ST.  
NEW YORK

BY APPOINTMENT TO



HER MAJESTY THE QUEEN

FRANK PARTRIDGE  
INC.

A Chippendale mahogany Bureau Bookcase 7 ft. 4 in. high, 3 ft. 3 in. wide. The upper part with a pair of mirror doors, enclosing shelves. The lower part with two small and three long drawers. The fall down front is carved all round. The base is also carved with leaves, etc., as well as the cabriole shaped feet. The two doors are carved with egg and tongue moulding and have mirrors. The pediment is beautifully carved with Grecian key pattern, bold egg and tongue moulding, and a centre ornament carved with leaves, etc.

Old English Furniture

Chinese Porcelain

←EVERY ARTICLE GUARANTEED→

L O N D O N

N E W Y O R K

26 King Street, St James's, S.W.1

6 West Fifty-Sixth Street



## ITALIAN LETTER

(Continued from page 15)

deterioration which the pictures have undergone, and then to proceed with their restoration. This very difficult and delicate piece of work will be placed in the hands of most competent persons, to insure its being performed in the most skillful manner possible. Much time, patience and careful study will be required for these labors.

The photographs will be taken during the coming spring, and all the minute particulars of the frescoes, particularly those of "The Last Judgment," will be made absolutely clear.

Very recently there have been discovered in the Convent of S. Domenico of Gubbio eleven precious psalm books of the XIIIth century. These valuable volumes have since been the subject of contention among various organizations and societies. Finally they were definitely assigned to the Commune of Gubbio itself, where they will be preserved in the Communal Library, under the charge of the Podesta.

Because of their beautiful illumination, these books are of great importance. They are in a perfect state of preservation, and the work on them is of the finest. Time has in no way dimmed the freshness of the brilliant tones of gold, red and blue.

They are probably the work of many artists, though there seems to have been one guiding hand. It is known that at the period when these

books were illuminated, a famous miniaturist named Odersi was active in Gubbio. And since there is no proof that any other artist of importance existed at that time in this neighborhood, it is hoped and believed that the present examples may be claimed as works of this great and almost unknown painter.



"GRAY WEATHER"

By BRUCE CRANE

Included in the artist's exhibition of landscapes at the Grand Central Galleries.

KERAMIC SOCIETY  
TO HAVE SHOWING

The Ceramic Society and Design Guild of New York is holding its spring exhibition of modern decorative art as applied to ceramics and

textiles in the Natural History Museum, 77th Street and Eighth Avenue, from March 19th to April 2nd inclusive. The Society has made this Museum its headquarters for many years, feeling that among the Museum's Indian collections and unlimited bird, animal, fish and flower forms members will receive inspiration for their work from the source of all design, both primitive and modern.

An anonymous donor is giving several prizes for the best work shown in this exhibition. The highest prize is for the best ensemble treatment of a table set-up, justifiably so as the Ceramic Society did pioneer work along this line long before the Garden Clubs of the country adopted the idea as their own. The members of the Ceramic Society are craftsmen as well as designers. They design their china and decorate it; they select the harmonizing linens; they make them up and in some cases they even weave them; they not only select harmonious hangings for the backgrounds of their set-ups, but they frequently design and dye those.

Prizes are also offered for the best piece of pottery; for the best wall hanging; for the best tile table; and for the best instance of applied modernistic design, whether for a textile or for ceramics.

The Society is introducing an original method of deciding upon the awards. Backed by the donor of the prizes it proposes to show its faith in the fair-mindedness of its members by

SILVER TANKARD  
REALIZES £403

LONDON.—Christie's sale of old English silver plate, on January 29th, included property of the late Mrs. William Lawson, and from other sources.

A pair of silver-gilt candelabra, 21 in. high, 1819, 438oz., sold at 3s. 10d. an ounce—£83 19s. (Black); a pair of Queen Anne small table-candlesticks, 1705, 6oz. 18dwt., at 145s.—£500 0s. 6d. (Taylor); an Irish two-handled cup with hard handles, by Mr. Walker Dublin, 1723, 83½oz., at 68s.—£284 15s. (Williams); a Charles II tankard, 1681, 28oz. 12dwt., at 100s.—£145 (Crichton); a Charles II plain tankard, 1661, 35oz. 18dwt., at 225s.—£403 17s. 6d. (Webster); and 11 rat-tailed desert spoons, 1718, &c., 13oz. 13dwt., at 200s.—£136 10s. (Comyns).

dispensing with a jury and letting the members vote upon the comparative merit of their work in secret ballot. The critics of the club's work have been Winold Reiss and Albert Heckman.

Mr. Winold Reiss, Mr. Marshal Fry, Miss Martha Ryther and Mrs. Dorothea Warren O'Hara, the well known ceramic worker and original president of the club, have accepted an invitation to show some of their work in the exhibition. Mr. Eugene Schoen and the Park Avenue Galleries are among those supplying a modernistic furniture background for the exhibition.



"Sunset" by Theodore Rousseau 1812-1867. This fine example by the Barbizon Master was painted at the edge of Fontainebleau Forest where Millet found his inspiration for "The Angelus."

## HOWARD YOUNG GALLERIES

OLD AND MODERN  
PAINTINGSNEW YORK  
634 FIFTH AVENUELONDON  
35 OLD BOND ST.GOLDSCHMIDT  
GALLERIES

View of Main Entrance to our Galleries in Berlin  
at Victoriastrasse 3-4

WORKS of ART  
PAINTINGS BY OLD MASTERS

NEW YORK: 730 Fifth Avenue

FRANKFURT: Kaiserstrasse 15 PARIS: 11 Bis Rue Boissy d'Anglas

BERLIN: Victoriastrasse 3-4

RAINS  
GALLERIES : Inc.Auctioneers and Appraisers  
3 East 53d Street, N. Y.

Nowhere is there so great a market for Old Manuscripts, Fine Paintings, Rare Books, Objects of Art and other Antiquities as in America today.

Collectors of these rarities, as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue, and equipped for the dispersal at auction of such articles. We are now arranging sales for next year.

We make a specialty of Estate Sales and make liberal cash advances on the property of Private Individuals. All communications held in strict confidence.

For References Apply:  
Harriman National Bank  
Fifth Ave. & 44th Street  
New York, N. Y.

*A. J. Rains.*  
Auctioneer

JOHN LEVY  
GALLERIES

INC.

## PAINTINGS

NEW YORK: 559 FIFTH AVENUE  
PARIS





CHAMPLEVÉ ENAMEL LIMOGES  
late XII century



RELIQUARY, bronze, early XII century



IVORY, EGYPTIAN VI century A. C.

HERMANN BALL / PAUL GRAUPE

BERLIN W 10

4 TIERGARTENSTRASSE

will sell by auction APRIL 28th and 29th, 1930  
The Collection Dr. LEOPOLD SELIGMANN of COLOGNE  
consisting of MEDIEVAL ART

EARLY CHRISTIAN IVORIES, BYZANTINE ENAMELS  
RELIQUARIES, AQUAE-MANALIS, CANDLESTICKS  
CHAMPLEVÉ ENAMELS

ROMANESQUE and GOTHIC SCULPTURES in wood and bronze  
STAINED GLASS of the XIII century

EARLY COPTIC, BYZANTINE, ROMANESQUE, and GOTHIC TEXTILES



FRENCH, middle of the XII century



RHENISH, XIII century



FRENCH, XIV century

ILLUSTRATED CATALOGUE ON APPLICATION



## Whiting Appointed President of American Federation of Arts

Frederick A. Whiting, for the past seventeen years Director of the Cleveland Museum of Art, was appointed President of the American Federation of Arts by the Federation trustees at a meeting held in New York during the past week. He will undertake his duties as president of the Federation as soon as his successor in Cleveland is appointed. The Federation is the national art association, with which practically all the art museums in the United States and Canada are affiliated. At present there are 440 affiliated chapters. The headquarters offices are located in Washington, D. C.

Mr. Whiting begins his work at the Federation at a time when its program is receiving the active interest of many prominent citizens. The Honorable Dwight Morrow and Mrs. Morrow, for example, are sponsors of a collection of Mexican art, to be exhibited by the Federation, which was brought together by Homer Saint-Gaudens during the time Mr. Morrow was United States Ambassador to Mexico. Another unusual exhibition, which is scheduled to open in the Corcoran Galleries in Washington, on March 8th, was collected for the Federation by Eugene Savage and consists of paintings by Canadian artists. The Carnegie Corporation of New York financed the collecting of both exhibits.

The American Federation of Arts was established with the joint purposes of broadening appreciation of art in America and of offering a stimulus to American artists, through general public promotion of the excellence of their productions. Local chapters have been established in practically all the principal cities of the United States. Each is the nucleus of a considerable circle either of artists or of interested laymen. Mr. Whiting's most important task will be the carrying out of the larger objects of the Federation.

It is expected that Mr. Whiting will continue the Federation's policy of encouraging the exchange of exhibitions with foreign countries. Three important exhibitions of American art are opening in Europe during 1930, due to the cooperation of the American Federation of Arts with other organizations. The first of these, undertaken in cooperation with the Hungary Society of America, is a collection of paintings and bronzes, now on display in Budapest. The second is an ex-

hibition of American paintings which will be shown in Stockholm in March under the auspices of the Swedish-American Society and the Federation. The third is an exhibition of American paintings and small bronzes, which will be held as a part of the International Exhibition in Venice in the new American Pavilion, the gift of Mr. W. L. Clark, president of the Grand Central Art Galleries in New York. This exhibition will be held in cooperation with the Grand Central Art Galleries. Two exhibitions, one of ceramics, the other of rugs and glass, have been brought to America from Europe by the Federation, by means of grants made by the General Education Board. These exhibitions, augmented by examples of American ceramics, rugs and glass are now on circuit to American museums.

Many years of museum work have fitted Mr. Whiting for the position of president of the American Federation of Arts.

He is particularly noted in the museum world for his success in making the museum activities an integral part of the civic life of Cleveland. As part of this program he helped to organize the Cleveland Conference for Educational Cooperation, which is financed by the Carnegie Corporation. The Conference has done outstanding work in community planning of educational programs.

Miss Lella Mechlin, secretary of the Federation since its foundation and editor of the *American Magazine of Art*, the official organ of the Federation, will be associated with Mr. Whiting in his work.

Elihu Root is the honorary president of the Federation; Robert W.

## MOSAIC STOLEN FROM THE PRADO

MADRID.—The Museo del Prado, which contains the famous picture gallery of the Spanish kings, was the scene of a sensational discovery recently, according to the *Central News*. The inspectors making their rounds discovered that a sculptured mosaic of great value had been stolen.

The mosaic depicted prayer on the Mount of Olives. The Spanish police are investigating the mysterious disappearance of the treasure, but up to the present the loss is surrounded by complete mystery.

de Forest is chairman of the board. The vice-presidents are: F. P. Keppel and George D. Pratt.

The honorary vice-presidents are: Cecilia Beaux, W. K. Bixby, E. H. Blashfield, Robert Woods Bliss, Mrs. George Blumenthal, Howell C. Brown, C. T. Crocker, William O. Goodman, Morris Gray, Edgar L. Hewett, Archer M. Huntington, John F. Lewis, Frank G. Logan, A. W. Mellon, John Barton Payne, George Dudley Seymour and John R. Van Derlip.

The members of the board of directors are: Mrs. John W. Alexander, Frederic A. Delano, H. W. Kent, Florence N. Levy, Elihu Root, Homer Saint-Gaudens, Royal B. Farnum, Francis C. Jones, Frederick P. Keppel, R. P. Lamont, H. Van Buren Magonigle, George D. Pratt, Edward Robinson, Herbert Adams, George G. Booth, Robert W. de Forest, Otto H. Kahn, Everett V. Meeks, Arthur W. Page, Mrs. Gustav Radeke, C. C. Zantlinger.



SIR THOMAS LAWRENCE

OLD MASTERS

MODERN FRENCH and  
AMERICAN MASTERS

# REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

# CHARLES of LONDON



OLD PANELLED ROOMS  
INTERIORS

OLD ENGLISH FURNITURE  
TAPESTRIES

TWO WEST FIFTY-SIXTH STREET—NEW YORK—730 FIFTH AVENUE

LONDON: 56 NEW BOND STREET, W.1

Member of the Antique and Decorative Arts League



Special exhibition of old  
paper and tapestry screens.

Antiques  
Interiors  
Tapestries

Barton,  
Price, &  
Willson

Inc.  
46 East 57th Street  
New York



## LONDON LETTER

**Botticelli Attribution Challenged**  
**Tatlock Praises Recently Dis-**  
**covered Masaccio**  
**The Brangwyn Frescoes**  
**Cundall at Colnaghi's**

By LOUISE GORDON-STABLES

It will not be surprising if one of the results of the present Italian show is to cast doubt on a number of the attributions. In some circles it is now considered the hall-mark of culture to discuss attributions and suggest others in their places. It is done by expert and amateur alike and is often of no importance. In the majority of cases the masterpieces at Burlington House are of pedigree type and the various stages in their careers can be traced.

Possibly the most sensational contention in regard to authorship is waged over Botticelli's "Derelict," a single figure sitting in disconsolate attitude outside a fortress gate, with hair hiding the face and knees clasped. It is so different in style from the Botticelli compositions to which we are accustomed that the catalogue attribution gives one a feeling of surprise at ignorance regarding this phase of the painter's art. I hear that Dr. Borenius challenges the attribution, and goes so far as to state that the work is a pre-Raphael painting no earlier than the last half of the XIXth century. It is to be hoped that particu-

lars of its source and purchase will be forthcoming.

The critic of *The Daily Telegraph*, Mr. R. R. Tatlock, who has just returned from New York, has published an article this week on Masaccio's "Madonna and Child" discovered last autumn in a private collection in Budapest by Sir Joseph Duveen, but hitherto not made public. Mr. Tatlock is enthusiastic in his praise of the painting, which he considers easily eclipses any other work of art in United States collections not already known to critics and the public.

Comparing it with the great National Gallery Masaccio, he claims that it possesses a greater lyricism. He writes that it "conveys the impression that painting and poetry are more closely akin than certain modern critics would have us suppose." Indeed he regards the find as one of extreme importance and the reproduction shows it to have a wonderful serenity. The holy pair are seated in front of a drapery, upheld at the corners by angels, with a dove overhead. An interesting feature of this picture is the treatment of the Virgin's right foot. Instead of being covered in the usual way by her dress and its folds, it is visible, unshod, giving a curious oriental suggestion to the figure.

When Mr. Frank Brangwyn accepted the commission to complete the frescoes in the Royal Gallery of the Palace at Westminster, he did so with the understanding that his work should be submitted, prior to acceptance, to the Royal Fine Arts Commission. Since so eminent a man as Brangwyn is ready to submit to such a condition, it is probable that in the future these terms will be enforced to a large extent. This may at least serve to prevent the undignified wranglings

which have lately marked the completion of more than one memorial work.

Five of the fifteen panels have now been completed and are being placed, their subjects having, up to the present, been kept a profound secret. It will be interesting to see how they will harmonize with the old type frescoes, such as the pictures of Trafalgar and Waterloo. It is significant that the surrounding spaces had to be repainted in more suitable tones so that the new panels might show to good effect. It may be that our public buildings are at last to be given pictorial treatment of a more vital nature than has hitherto been their fate.

The most important exhibition this week in the vicinity of Bond Street has been that of paintings by Charles Cundall at the Colnaghi Gallery. The whole showing gives an impression of extraordinary vitality, the more amazing since this artist received an injury to his right hand during the War and has since been obliged to work with his left. In his forceful line and well knit compositions there is no hint of his disability. Some of the happiest of the pictures feature scenes of great activity. Whether he paints a railway station, a country sale or a circus, Cundall knows how to mass his figures and pattern his design so as to convey exactly the movement he desires, keeping his color everywhere in the right key. And even when he eliminates the figure and restricts himself to a group of house-tops or to shipping, he can still suggest the human factor at work.

It is clear that Cundall's range is steadily extending and that, steering clear of conventions and movements, he is on the way to become one of the most significant of modern artists. Those who regard art from the commercial viewpoint and aim at spotting a good investment in terms of paint and canvas should write his name high up on their list of "probables."

## BACHSTITZ

PAINTINGS  
 ART OBJECTS  
 CLASSICAL  
 ANTIQUITIES



NEW YORK  
 Ritz-Carlton Hotel

BERLIN  
 Bellevue Str. 6a

THE HAGUE  
 11 Surinamestraat

OLD  
 MASTERS

LEWIS &amp; SON (OBJETS D'ART) LTD.

LONDON  
 74, SOUTH AUDLEY STREET

PARIS  
 16, RUE DE LA PAIX  
 22, PLACE VENDÔME

DECORATIVE  
 FURNITURE

CABLES: LEWILORS, AUDLEY, LONDON

Pascal M. Gatterdam  
 ART GALLERY

FINE PAINTINGS  
 145 W. 57th ST. NEW YORK  
 Sole Agent for F. VAN VREELAND

The LITTLE  
 GALLERY

29 West 56th Street

EXHIBITION OF  
 MODERN AND  
 ANTIQUE  
 SILVER

FRENCH  
 WORKS of ART

Mainly XVIII Century

DECORATIVE ORNAMENTS

Furniture  
 Paintings  
 Clocks  
 Porcelains  
 Bronzes

BONAVENTURE  
 GALLERIES

536 Madison Ave. New York

## MILCH GALLERIES

DEALERS IN AMERICAN

PAINTINGS

SCULPTURE

ETCHINGS

WATERCOLORS



EXHIBITION OF PAINTINGS

by

JOHN NOBLE

March 3rd to 15th

108 WEST 57TH STREET

NEW YORK

DURAND-RUEL  
 INC.

PAINTINGS

New York . . . . .

12 East 57th Street

Paris . . . . .

37 Avenue De Friedland





SUKODAYA, POTTERY TEMPLE ROOF TILE IN THE FORM OF A DRAGON, SIAMESE, CIRCA XVTH CENTURY  
In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

## SPANISH LETTER

Society of Art Friends to Show  
Art Produced in America  
Segovian Textiles Exhibited  
Quintero Publishes Book on  
Cadiz Excavations  
Sert to Decorate San Telmo  
Palace  
Castle of Calpe to Be Rebuilt  
Madonnas Shown in Seville  
Felipe Exhibits Drawings

By E. TEROL

The Society of Art Friends is preparing its annual spring exhibition. This year it will be dedicated to the expansion of Spanish art and culture in the New World. It will be divided in several sections, comprising books printed in America or dealing with American subjects; maps and cartography; naval construction and ship-building; scientific expeditions in the XVIIIth century, showing the work of the artists attached to the expeditions; colonial and mission architecture, painting, sculpture, and industrial art. The exhibition will be restricted to works of art produced in America.

The Duke of Alba, Minister of Education and Fine Arts, performed the

opening ceremony at the official exhibition of Segovian embroideries, filices, and drawn-thread work. This exhibition was organized by the Misses Paz and Concepcion Alfaya, Inspector and lecturer in the Segovia School of Art, respectively. It includes a large number of antique specimens, especially embroideries on linen done in black, blue, brown and polychrome. The exhibition is of great archaeological interest, as it shows a vast collection of decorative elements of Persian, Arabian and Moorish origin which, from the earliest times, were assimilated by the Segovian peasants and transmitted by them from generation to generation.

Señor Pelayo Quintero has published

a book, entitled *Excavaciones de Cadiz*, relating the results of the excavations carried out in Cadiz under his direction. Two columbaria were discovered, their entrance walled up with large, flat stones held together with clay, with only a small opening to permit the inspection of the interior, after the Egyptian fashion. They contained a series of niches showing remains of stucco decoration. These contained caratulae or terracotta masks, slightly baked, apparently made from moulds and touched up in the raw. The only two found intact show Graeco-Punic influence, and are similar to those found by the Italians in Leptis-Magna (Tripoli).

The furnishings included a vessel in the shape of an arybalos; another like a dolium but without the handles; two large amphorae of Roman design; a cinerary urn, intact and complete with cover; unguent flasks of ampulla and alabastron shape; metal ornaments and jewelry in gold, wrought with the file and unalloyed.

In other places an Egyptian bronze statuette was found, as well as a large portion (over 120 feet in length) of the Roman aqueduct, which no doubt is the one mentioned by Salazar as bringing the waters of Tampul to Cadiz. It is built of roughly finished stone blocks, and closed on top with pointed ashlar.

The excavations in Carteya, also directed by Señor Pelayo Quintero, have disclosed the remains of a Christian basilica, probably that containing the sepulcher of St. Hiscus, which was destroyed by fire. Together with the ruins of Belon Bolonia and Tarifa, they make up a nucleus of exceptional interest for the study of Spanish Mediterranean art and civilization.

The City Council of San Sebastian has signed a contract with the painter Sert for the decoration of the San Telmo palace. The price Sert will receive for his mural paintings is 300,000 pesetas (about \$50,000). Work will begin immediately and is scheduled to be completed in 1932. Sert's wonderful mural decorations in Lerida Cathedral made him world famous, and he is today acknowledged to be the first living decorative artist.

The Mayor of Caspe (Aragon) has sent a communication to the Academy of History, announcing the formation of a committee for the rebuilding of the historical Castle of Calpe, celebrated for the famous Compromise that put an end to the two years' dispute among the five pretenders to the crown of Aragon at the beginning of the XVth century. After the castle is restored, it will be used as a library and museum. The Academy of History

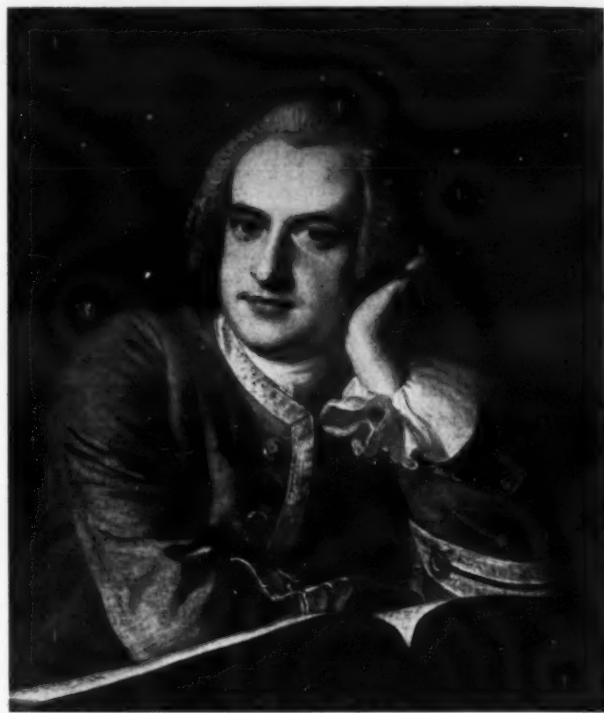
has been invited to cooperate in this undertaking.

The exhibition of Madonnas now held in Seville has brought together a considerable number of figures of the Virgin and Child from all parts

of Andalusia. The parish church of Alanis sent a life size statue which at once became an object of controversy, as the obviously baroque polychrome decoration of the draperies, and their massive heaviness, did not  
(Continued on page 21)

## J. PEYTON-JONES

FINE PAINTINGS ——— WORKS OF ART



Portrait of Mr. E. Hay, fourth son of George, Seventh Earl of Kinnoull, Governor of Barbadoes, by Hudson. Size 26" deep by 21" wide, on canvas.

78, PARK STREET, GROSVENOR SQUARE, LONDON, W.1.

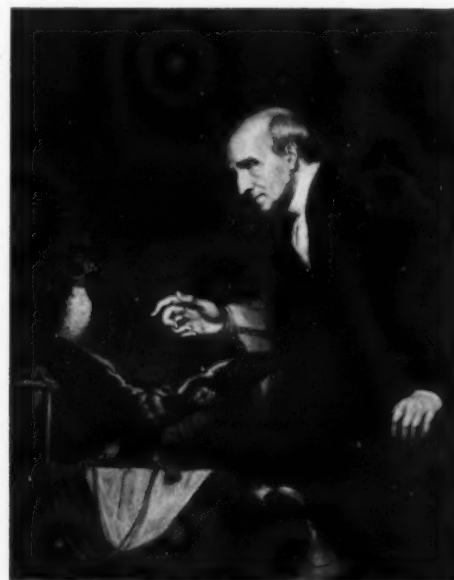
Telephone Grosvenor 1193

## VICARS BROTHERS

ESTABLISHED 1874

OLD and MODERN

PAINTINGS and ENGRAVINGS



"J. Northcote R. A. as a Falconer"  
Painted by Himself, fully signed and dated 1823.  
Size of Canvas 50 x 40 inches  
The Artist is shown wearing a dark red coat; his gauntlets are embroidered in red and gold.

12, OLD BOND STREET, LONDON, W.1.

## THE FINE ART SOCIETY, Ltd.

Established 1876.

Cable Finart London.

FINE PRINTS

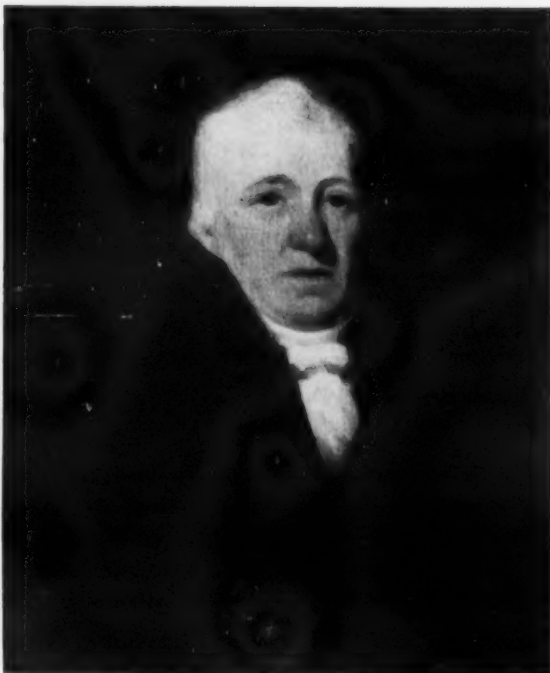
BY OLD AND MODERN MASTERS

Enquiries Solicited.

Catalogues Free.

148, NEW BOND STREET, LONDON, W. 1

## OLD & MODERN MASTERS



Portrait of Mr. William Watson (size 30 x 25) by Sir Henry Raeburn, R.A. With certificate by Mr. James Greig.

LUSCOMBE CARROLL  
(THE CARROLL GALLERY)

28, ST. JAMES'S SQUARE, LONDON, S. W. 1

Cables: Carolling, London, A. B. C. Codes

Arthur Greateorex, Ltd.  
14 Grafton St. Bond St.  
London, W. 1

Publishers of the Etchings  
of

Winifred Austen, R.E.  
Charles W. Cain  
Lucy Dawson  
Graham Clilverd  
S. M. Litten  
A. M. Elliott  
H. J. Harvey  
H. Gordon Warlow, A.R.E.

Woodcuts by  
A. Rigden Read

Obtainable from the Leading Print-  
sellers in the United States

Cables: "Arthurian" Piccy., London

ILLUSTRATED CATALOGUES  
ON APPLICATION





LARGE GILT BRONZE FIGURE OF BUDDHA. SUKODAYA, CIRCA XIVTH CENTURY

In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

## SPANISH LETTER

(Continued from page 20)

correspond with the clear and refined modeling of the elongated face and the thin, tapering fingers. Close examination revealed the fact that the draperies were not a part of the body of the figure, but consisted of superimposed canvases, sized with glue and overlaid with plaster which was then polychromed in the usual XVIIIth century fashion.

All this was carefully removed and there appeared in all its glory a beautiful late Gothic sculpture, remarkably well preserved. The reason for the addition of the disfiguring draperies can only be guessed at, one of the theories advanced being the general distaste felt for Gothic slenderness when rococo influences resulted in a blind preference for the massive and elaborate. But in any case the extra wrappings helped to preserve the original figure beneath. This statue belongs to the close of the XVth century, the period when polychrome sculpture in Spain was being influenced by the great Flemish carvers, especially Van Egas and Juan Guas, and it anticipates the outburst of realism that characterized the work of the great masters of the Spanish Renaissance.

The Society of Art Friends is showing a collection of pen and ink drawings and a few oil paintings by that excellent artist, Sanchez Felipe. He is just back from America, where he has been practising his art. Although the genre he specializes in is somewhat démodé, his truthful and realistic landscapes and figures have real merit.

Sanchez Felipe is a master of technique. He is unrivaled in black and white, his drawings being extremely skillful. He would be an excellent

## Carnegie Announces International Dates

PITTSBURGH. — Homer Saint-Gaudens, Director of Fine Arts, announced today the dates for the Twenty-ninth Carnegie Institute International Exhibition of Paintings. The exhibition will open at Pittsburgh on October 16th, and continue through December 7th.

Immediately after the close of the exhibition at Pittsburgh, the European paintings will be shown at the Cleveland Museum of Art, January 5th to February 10th, 1931, and at the Art Institute of Chicago, from March 9th to April 20th, 1931.

Mr. Saint-Gaudens will sail on March 15th for Europe in the interest of the International. He will visit England, France, Spain, and Italy, returning to this country early in June. The European representative of the Carnegie Institute, Guillaume Lerolle, who makes his headquarters in Paris, will begin the first of March to visit artists in Belgium, Holland, Germany, Poland, Russia, Czechoslovakia, Austria, and Switzerland.

As previously announced, Henri Matisse, the noted French artist, will come to the United States next September to serve on the jury of award for the International.

illustrator had that field retained the scope it once offered. In his later work he omits unnecessary detail and the vigorous construction and feeling which he obtains with a few expressive lines show that signal success awaits him in the style which he is now adopting.

## GALLERY NOTE

Mr. Edouard Dreyfous has just been honored by the French Government which has conferred on him the title of Knight of the Legion d'honneur in recognition of his many years of activity in furthering French influence in England and the United States.

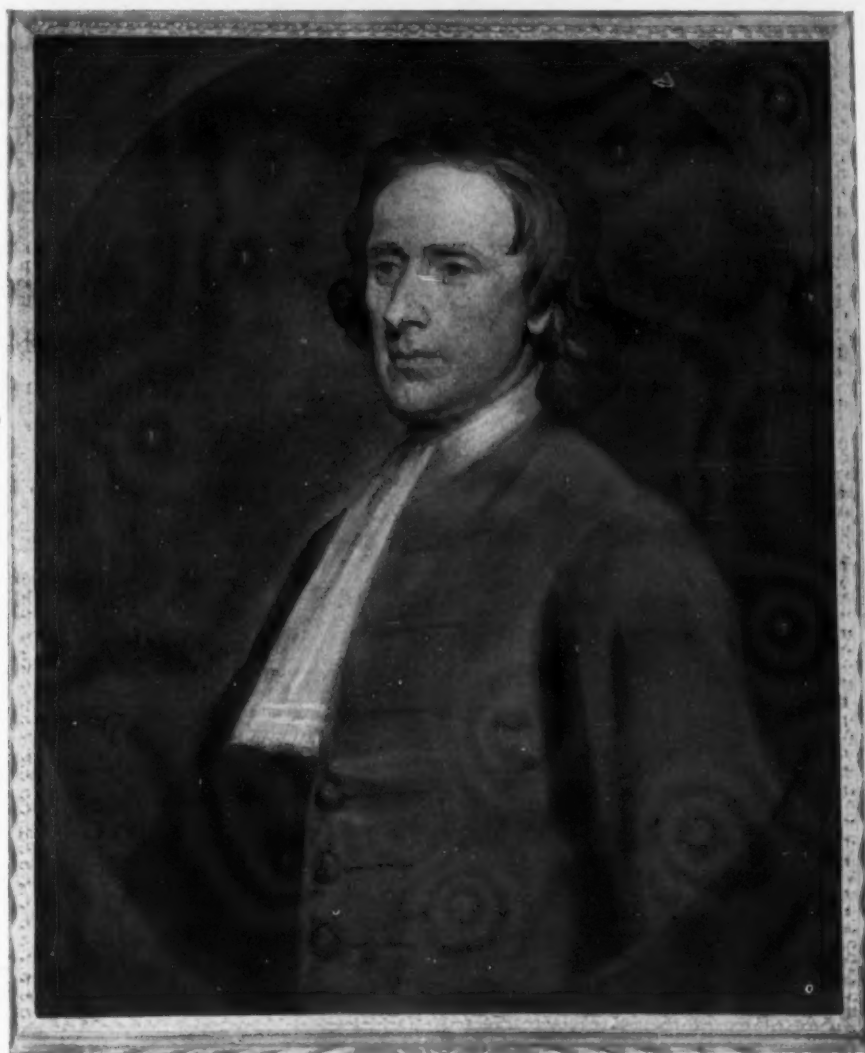
Mr. Dreyfous was at one time located at 47th Street and Fifth Avenue in New York but of recent years he has confined his activities largely to Great Britain. His premises in Bond Street are well known and have recently been extended to include the entire building at 4 Berkeley Street, London, which houses many rare works of art.



1772

One Hundred and Fifty Eight Years' Experience at Your Service

1930



Oils, canvas

30 x 25

DR. GEIKIE

by

SIR GODFREY KNELLER

(1646—1723)

Signed with monogram

# SPINK & SON Ltd

5, 6 & 7 King Street, St. James's, London, S.W.1

TELEPHONE: GERRARD 5275 (3 lines)

FOUNDED 1772

CABLES: "JADEITE, LONDON."

Telephone: Bryant 7225

## EDWARD PRILL Inc.

of Sheffield, England

44 WEST 48th STREET, NEW YORK



This fine specimen of the early English Art of Silversmithing was made by William Cripps in London, 1757.

Frequent shipments from England of Antique Silver and Old Sheffield make our rooms always interesting.

A true reproduction of an Antique Cup and Cover modelled from the original made in London, 1764. It is heavily silver plated on copper and may also be had in sterling silver.

The perfect care and precision of handiwork which has made our name important to Dealers and Decorators for over a quarter of a century is illustrated in this reproduction.



Your correspondence is invited



## Independents Open Annual Showing At Grand Central Palace

(Continued from page 3)

scarcely be gainsaid. If there are few windmills today, there are still artistic Don Quixotes and the present exhibition takes its place in a cycle of artistic democracy that has now extended over fourteen years.

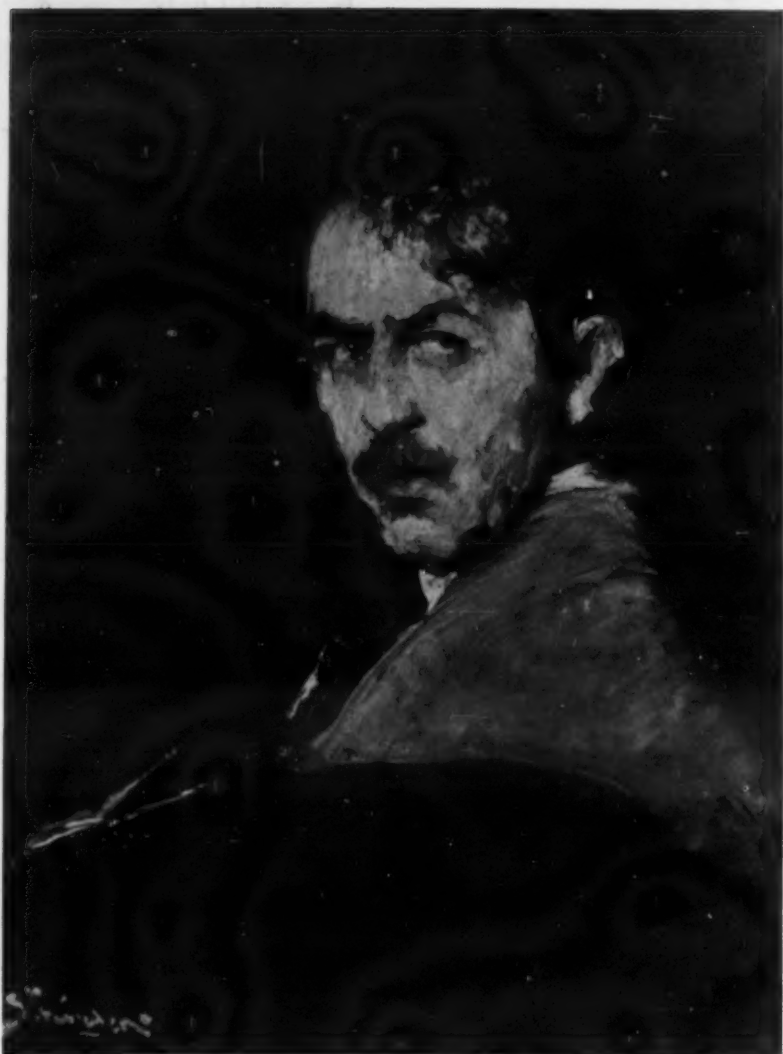
Although the primary purpose of the Independents is the discovery of new talent, our researches in this direction yielded so little that comment upon the contributions of well known artists appears more pertinent. It is again the old stand-bys of established reputation who contribute the finest work, although in several instances even these are not represented by paintings of the first water. Baylison as usual sends a good group, although, except for an excellent interior, it did not seem quite up to the standard of other years. Walkowitz, also, is generous with his contributions, the most brilliant of them being a nude, exquisitely painted, but not without debts to Gauguin. Halpert and Kantor each send but a single canvas, both familiar to the exhibition-going public, but of their best. Cleverness of conception, rather than inherent quality is found in John Sloan's nude, which he has christened "Four Senses," while Harry Hering is somewhat unfortunately represented by canvases that border on dullness. Alfred Maurer, in two paintings of girls, shows still further development in the "fauve" direction. Almost brutal in their ugliness and truth, these canvases have a strength that attracts and a strangeness that repels. Aside from the Japanese contingent, whom we will discuss later, the above list comprises practically all the leading figures in American art represented at the 1930 Independents.

Many less prominent artists, who none the less exhibit from time to time in the leading galleries, send good work. Frances Cranmer Greenman, William Meyerowitz and Paul Bartlett have all sent excellent things. A number of the left wing women painters also contribute canvases that add to the gaiety of the occasion, among them the capricious "Troupers" and "Summer Studio" of Doris Rosenthal, the crisp and personal visions of Brooklyn Heights by Adelaide Morris, the amusing "Circus Day" of Ellen Ravenscroft and deft things from the brushes of Caroline Speare Rohland, Theresa Bernstein and Beulah Stevenson. Other oases in the exhibition are furnished by the "Milk Bottle" and "Lunchroom Cup" of John Graham, landscapes by Paul Rohland, the pleasant "Birch Trees" of Hartman and industrial scenes by Lozowick.

Save for the two large canvases by Tamotzu and Bumpel, which rank among the finest and most serious paintings in the show, this year's Japanese contingent fails to lend its customary gusto to the Independents. The excellent organization and brush work of Tamotzu's "Mules" sings out confidently from the midst of surrounding banalities while the "Siesta" of Bumpel, though on a large scale, contains surprisingly few weak passages. Among the other gentlemen with Japanese names, only the exotic "Studio" of Kato and the "Still Life" of Shimizu have any personal quality. The rest are content to be good one hundred per cent Americans.

There is a comparatively small group of artists who exhibit yearly at the Independents, but are seldom seen elsewhere. It is difficult to understand why some of these men are not taken up by dealers, for their work is fully equal, if not superior to, that seen in many of our galleries. Jo Cantine, who hails from Woodstock, sends a "Portrait of a Boy" that is well painted and well designed, while Fred Gardner's "Two Tree Tavern" also claims respect. George Constant's "Nude," the "Interior" of Rowena Meeks Abdy, two portraits by A. Portnow, "Summer Days" by Mark Datz and "The Painter" by Joseph Meierhans, as well as a small number of other canvases, have qualities that seem to demand more attention than they have hitherto secured.

Although no geniuses came to light among the "Sunday painters," there are several artists who, either by virtue of talent or happy accident, stand



"SELF PORTRAIT"

By EUSTACHE STOENESCO

In the artist's exhibition at the Durand-Ruel Galleries.

out from their often pathetic confreres. Julia Kelly sends a "Summer Sunset" and "Still Life" that have a real, if modest, charm although their creator appears to have but slight training. A. L. Hoffman's little flower painting, the decorative "Hunting in the Snow" of Richard L. Hubbard, and "Helleror Panorama" by J. H. Frost seem done by men who have the genuine feeling of the true artist, if not the technical equipment to say all they wish. It is difficult to tell whether Sarah Berman, in her "Bathers" and "Decoration," is genuinely naive or very sophisticated and the belligerent sailor with his girl, by Richard Floethe, leaves one open to the same doubts. Other works attracting attention in this group include "Wayside Stream," by Edgar C. Bird, a detailed panorama of Constantinople by Joseph Barnaba, a good nude and portrait by Atkinson M. Blackburn, "Fishmarket" by Richard Kroth, "Bowl of Apples" by Charles Logasa, and two spirited canvases by William Koening, which betray some acquaintance with modern art.

We have reserved for critical dessert the innocent nudes, the naive moralizings in paint, the anecdotes and the excerpts from current events. Among the unclad ladies are several choice

specimens. One is in a blue and white tiled bath, but the majority prefer poetic pools. There are various female portraits done in the most refined candy-box manner; copies after Van Loo and Schreyer; tributes to Edison, Amelia Earhart and the departed glories of the Waldorf and a monumental feminist ovation entitled "Amazones Modernes." The same artist who paints the prize vamp of the show has done a vision of Christ appearing to an old man. The moralists are out in full force with depictions of truth gaining ground, free love, Christ outside the portals of a jazz party and charted diagrams of the homely virtues. Harry Schultz, whose naive we strongly suspect, enlivens his canvas with a youth reminiscent of the classic Brussels statue; John Gade both poetizes and paints his memories of a departed Indian sweetheart.

The sensationalists, with a keen eye for newspaper publicity, are also among those present. Burliuk, with characteristic fondness for the limelight, has sent a large "Day and Night" that is sure to furnish plenty of copy for the special feature writers. The John Reed Club protests in Georg Gross style against police brutality; Edward Nagle does an interior which

(Continued on page 23)

## RALPH M. CHAIT

600 MADISON AVE., N. Y.  
at Fifty-Seventh Street



Pottery Figure of a Water Carrier  
T'ang Dynasty. Height 9 1/4 inches.

## CHINESE ART

Member Antique and Decorative Arts League

## BALZAC GALLERIES

OLD and MODERN  
MASTERS

102 East 57th Street

New York

## THE GORDON GALLERIES

PAINTINGS  
ETCHINGS  
BRONZES

27 ADAMS AVENUE EAST, DETROIT

## BOWER GALLERIES

Paintings

17th, 18th and early 19th century

ENGLISH SCHOOL

DRAWINGS WATERCOLORS MINIATURES

FAIRFAX HOTEL — 116 East 56th Street, New York

J. B. NEUMANN  
LIVING ART  
NEW YORK

La Collection D'Estampes  
31 rue de Tournon, Paris  
Engravings from Durer to  
Picasso

Catalogs on application

Chev: Prof. P. FARINA  
AUTHENTICITY — RESTORATION  
OF OLD MASTERS  
200 West 57th Street, New York  
and 1350 So. 51st St., Phila., Pa.

PAINTINGS & SCULPTURE  
EXHIBITIONS by  
CONTEMPORARY ARTISTS  
1 to 6 P. M.

G. R. D. STUDIO  
58 West 55th St., New York

## NEWHOUSE GALLERIES

INC.

PAINTINGS  
OLD AND MODERN

Member of the Antique & Decorative Arts League, Inc.  
Member of the American Art Dealers Association

11 EAST 57TH STREET  
NEW YORK

484 North Kingshighway Boulevard, St. Louis



## INDEPENDENT SHOW AT GRAND CENTRAL

(Continued from page 23)

In diversity of detail and range of primary colors outdistances anything else in the show. Domingo Saa takes gruesome delight in a child being fed to a crocodile. Prohibition protests are rampant, embodied in an eyeless hag entitled "Wood Alcohol," in a large symbolical "boloney" and in a sinister Uncle Sam, transformed into a devil with poison bottle.

Independent sculpture is, as usual, not remarkable for its quality. A genuine feeling for plastic values appears in the wood carved figures of Chaim Gross and to a lesser degree in "The Lovers" of Alice O'Neill, but we found the greatest pleasure in a charming creche by Charles Conne, recreating in form and color the peasant spirit of bygone centuries. There is some promise in the small figures of rower, runner and boxer by K. George, which skillfully communicate movement and the tension of strained muscles. For the rest, fauns, satyrs, pans and energetic bacchantes vie with the charms of a Manhattan Diana and a Salome decked in radiator gilding. Noel Turner does sweetened versions of Rodin and Isabel Morse Kimball sends a model of the typical American monument. Mothers and children are beatified; Morris Gest looms impressively in plaster. The abstract movement in contemporary sculpture is represented by several mildly interesting works by Warren Wheelock and by Foster's winged "Birth of an Idea." A welcome note of humor creeps into the low relief panels by Marcy Pendleton, whose work is new to us.

The qualitative average of the room devoted to watercolors and drawings is far higher than elsewhere. The un-

## PHOTOGRAPHS IN BROOKLYN SHOW

The Fortieth Annual Exhibition of Pictorial Photography by members of the Brooklyn Institute of Arts and Sciences opened with a private view on Monday evening, March 4th, in the Print Gallery of the Brooklyn Museum. Those invited to this showing were members of the Department and their guests. The exhibition consists of 175 exhibits done by thirty members, which is the result of inspection of twice this number of prints by the jury. The jury, which was composed of Dr. Arnold Gentz, Mr. Ira W. Martin and Mr. Raymond P. R. Nielson, A. N. A., in commenting on the quality of the exhibition, stated that the general grade of work was the highest that had been shown by this group as there are several very worthy exhibitors instead of the usual two or three headliners.

This exhibition is arranged by the Studio Group of the Institute's Department of Photography. It is an organization to which members are elected based on the quality of their work and includes only amateur photographers. Its objects are advancing interest in and appreciation of photography in Brooklyn.

The subjects shown are from all parts of the world and the different processes represented are chlorides, bromides, bromoils, platins, kalotypes and tri-color carbons. The exhibition is expected to be on view during the rest of March.

skilled artists seem to have avoided these unpretentious mediums with the result that this section is devoted almost entirely to spontaneous and sincere work by the more skillful technicians.



HEAD AND TORSO OF BUDDHA SHELTERED BY THE MUCA-LINDA, DARK GRAY SANDSTONE, KHMER, CIRCA XI-XIII CENTURY

In the exhibition of Khmer sculpture at the galleries of Ralph M. Chait.

## MUNICH LETTER

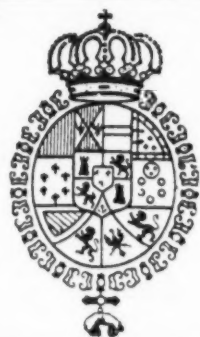
Rich Summer Program in Munich Art Galleries  
Graphic Art from Munich Private Collections at the Pina-kothek  
Modern Posters at the Graphic Cabinet  
Landscapes by Sieck at the Caspari Gallery  
Graphic Art by Ernst Barlach at the Hans Goltz Gallery

By DR. HUBERT WILM

The performance of the Passion Play this summer in Oberammergau will undoubtedly bring large numbers of visitors to Munich. In preparation for this event the city has planned remarkable programs in the theatres, concert halls and art galleries. This year the large annual exhibition in the Glass Palace will no longer be confined to Munich artists and a small number of guests. The sponsors of the show, which include the Munich Society of Artists, the Secession and the New Secession, are planning a general exhibition of German art. Many invitations have already been issued to the best German painters and sculptors.

Besides this contemporary manifestation, there is also in preparation a comprehensive showing of art treasures from Bavarian churches and cathedrals, consisting mainly of rare objects which up to the present time have been almost unknown to the general public. Negotiations have also been entered into to secure a showing of the entire Guelph treasure, which since its purchase has aroused a great amount of public interest. This is certainly a very rich program, the realiza-

(Continued on page 24)



# THE SPANISH ART GALLERY

LIONEL HARRIS—PROPRIETOR

50, CONDUIT STREET, LONDON, W.1.

GOTHIC and RENAISSANCE TAPESTRIES and TEXTILES  
PERSIAN and SPANISH RUGS — FURNITURE

JAC. FRIEDENBERG  
President

## HUDSON

CHAS. FRIEDENBERG  
Vice-President

Forwarding and Shipping Co., Inc.

CUSTOM HOUSE BROKERS, FORWARDERS,  
PACKERS AND SHIPPERS

CUSTOM HOUSE  
DEPARTMENT

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

WAREHOUSE  
DEPARTMENT

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

PACKING AND  
SHIPPING DEPTS.

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

NEW YORK

Office:  
17 STATE STREET  
Tel. Bowling Green 10330

Warehouses:  
507 WEST 35th STREET  
Tel. Chickering 2218  
323 EAST 38th STREET  
Tel. Ashland 7637

LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc.  
(Cameron-Smith & Marriott, Ltd.) Cable Address: Kamsmarat  
6-10 Cecil Court, St. Martin's Lane, W.C.2 (Tel. Temple Bar 3042)

Represented in Boston, Baltimore, Washington, D. C., Chicago,  
Philadelphia and all principal cities of the world.

Member of the Antique and Decorative Arts League

O'HANA & O'HANA, Inc.

Formerly O'Hana & de Cordova

SPANISH and FRENCH  
ANTIQUES  
PRIMITIVES  
OBJETS D'ART  
OLD FABRICS

148 East 50th Street, New York  
Wickersham 5060

PARIS BILBAO

Gerrit Vanderhoogt  
Etchings

Fifth Floor, Fine Arts Building  
410 So. Michigan Ave., CHICAGO

Dikran G. Kelekian

Works of  
Art

Bankers Trust Building  
598 MADISON AVENUE  
Northwest corner of 57th St., New York  
Opposite American Mission, Cairo  
2 Place Vendome, Paris

## METROPOLITAN Galleries

578 Madison Avenue, New York

PORTRAITS and LANDSCAPES

of the

ENGLISH XVIII CENTURY  
DUTCH XVI and XVII CENTURY  
SPANISH XVII CENTURY  
VENETIAN XVI CENTURY

ALSO EARLY AMERICAN  
and CONTEMPORARY ART

Dealers and Collectors  
are invited  
to visit our galleries  
or communicate with us  
regarding purchase or sale of  
paintings or collections



## COMING AUCTION SALES

PLAZA ART GALLERIES

### LAWSON-TAYLOR COLLECTION OF ANTIQUES

Exhibition, March 10, 11  
Sale, March 12-15

According to their announcement, the Plaza Art Galleries, Inc., will sell at auction, on March 12th to 15th inclusive, the Lawson-Taylor antique collection, comprising many rare and valuable pieces. Among these are a Louis XV marquise and a historically interesting oak-paneled room. The marquise is one of three of the period known to collectors and the other two are in museums. The paneled room comes from the house built for Louis de la Valliere, at No. 31 Rue de Montreuil, Paris, and was imported by Mrs. Lawson.

A Louis XV chauffeuse in pear-wood, signed by P. Remy, is upholstered in brocade of the period. A Chippendale gallery tip-table is also included in the sale, as are a number of other interesting and unusual pieces.

CHRISTIE'S, LONDON

### FARQUHAR-SELLAR OLD ENGLISH SILVER

Sale, March 19

Old English silver, the property of Granville Farquhar, the late Gerard Craig Sellar and the late Mrs. G. J.

### MUNICH LETTER

(Continued from page 23)

tion of which should insure a great variety of worthwhile exhibitions for the strangers who come to Munich.

At the beginning of February there was on view for a short time in the State Graphic Collection in the New Pinakothek an exhibition of rare works of graphic art from Munich private collections. Several amateurs generously lent their treasures, among them engravings, etchings and woodcuts from the XVth to the XVIIIth century. There were particularly fine and valuable early prints in the showing, among them works by Schongauer, Durer, Lucas van Leyden and Baldung Gryn, as well as brilliant examples from the later period by Rembrandt and Goya. Among the drawings there was an important portrait drawing by the younger Holbein. The exhibition revealed that very important examples of graphic art are still to be found in private Munich collections.

At the Graphic Cabinet of J. B. Neumann there was recently an exhibition of modern posters from the collection of Jan Tschichold. The schools of modern poster art fall into two groups, of which the eastern school includes Holland, Germany, Czecho-Slovakia and Russia, while the other or western is represented by France alone. In the works of the eastern group a purely typographical script is used in combination with photographs or similar reproductions. The French poster, on the other hand, usually has a more rigid geometrical balance and for this reason is very effective in its rhythmic appeal.

The Caspari Gallery is showing the work of Rudolf Sieck, consisting of sympathetically rendered landscapes done in the lower ranges of the Bavarian mountains and in Italy. Lately the artist has freed himself, to a considerable extent, from the decorative style which he worked in originally, and this development gives many of the works now on view quite considerable strength.

In the Hans Goltz Gallery the well known sculptor, Ernst Barlach, is showing several of his finest wood carvings and lithographs. His graphic work, like his sculpture, is extremely suggestive. It reveals a truly German spirit in art, that is deeply honest and tinged with speculation.



LOUIS XV MARQUISE

Included in the sale of the Lawson-Taylor collection of antiques at the Plaza Art Galleries, March 12th to 15th.

Sellar, will be sold at Christie's on Wednesday, March 19th. Among the signed pieces are Charles II items of interest. One, a tankard and cover, engraved in the Chinese taste, with flat top and scroll thumbpiece, has the maker's mark of a waterfowl in dotted circle, 1683. The other, an octagonal casket, is entirely engraved with Chinese figures and is supported at the corners with pierced scroll feet. It is dated 1683 and has the maker's mark W E, with a cinquefoil below in shaped shield.

Also of importance is the James II porringer and cover, engraved with Chinese figures with pierced and chased foliage knob and handles in S-shaped scrolls. This piece has the maker's mark, TK with pellet above

and cinquefoil below and is of the year 1686. A monteith, with the sides divided into eight lobed panels and engraved with Chinese figures, is also of the James II period. The maker's mark is J A monogram and the date 1687.

Among the other signed pieces is a William and Mary mug, with the center of the barrel engraved with Chinese figures and branches, reeded lip, foot and scroll handle, maker's mark JM monogram. An epergne, pierced with trelliswork and chased with festoons of flowers and foliage, is by T. Powell, 1656. A set of three cups and covers is signed by Anthony Nelme, 1713 and 1715. By Thomas Williamson, Dublin, 1741, are a pair of ewers with pear-shaped bodies and bands of engraving.

The largest item is the George II silver-gilt toilet service, engraved with the arms of Beaufort impaling Berkeley, by John White, 1729.

### SELLAR-SINGER ET AL, ANTIQUITIES AND FURNITURE

Sale, March 20

On March 20th, at Christie's will be sold objects belonging to the late Gerard Craig Sellar, the late Sir A. Mortimer Singer and the property of Granville Farquhar. By far the most interesting single item in the sale is

an Egyptian figure in black basalt, dating from the XXVth dynasty. The sculpture represents a squatting scribe, identified as Wertebuti from the inscriptions and pictographs which completely encircle the body. The head has been broken off, but is part of the figure. The inscriptions also fix the date of the figure, which appears to be of unusually good quality. A fine head of a lioness, emblematic of Sekhet and wearing the Uraeus and the Solar disc, is also in black granite and dates from the XVIIIth dynasty.

In the group of French furniture, which is another feature of the sale, (Continued on page 25)

## WEYMER & YOUNG INC.

Importers of  
OLD ENGLISH FURNITURE  
and SILVER



Fine Chippendale Mahogany Chest on wheels, 62" high, 42" wide, 20" deep.

143 EAST 57th STREET, NEW YORK



## EDWARDS & SONS

(of Regent Street) Ltd.

By Appointment to  
Their Majesties  
The King and  
Queen

157, 159 and 161 Regent St., London, W. 1.

Cable Address: "Edwards, London"

### Antiques

Visitors to London  
are invited to in-  
spect our fine col-  
lection of Antiques.



Queen Anne Bureau  
Cabinet in richly fig-  
ured walnut. Height  
6 ft., width 2 ft. 6 ins.

## D. A. HOOGENDIJK & CO.



ADRIAEN THOMASZ KEY

Flemish  
school, 16th  
century.

HIGH CLASS PICTURES AND  
DRAWINGS BY OLD MASTERS

AMSTERDAM

640 KEIZERSGRACHT

Panel, 19  
x 13.8 in.  
Dated at  
the left on  
top 1583; at  
the right on  
top "Acta  
58."



## COMING AUCTION SALES

(Continued from page 24)

the pieces of greatest interest are four Louis XV parquerie commodes, bearing the signatures of W. Carlin, J. Chevallier, J. B. Vassou and C. Wolff. Also of note is a Gobelins tapestry panel woven with a Boucher subject of Mercury, Silenus and Cupid in a landscape and dating from the XVIIIth century.

## WERTHEIM, BERLIN PAINTINGS BY OLD MASTERS Sale, April 30

One hundred and twenty-five paintings by old masters will come up at auction on April 30th in a sale conducted by Wertheim of Berlin. Three collections will be dispersed at this time—that of Herr Renner of Hamburg, of the Stockholm lawyer Birger Svenonius, and important works consigned by Mrs. E. Zimmermann of Berlin.

In the Renner collection is an interesting Van Dyck, painted in England about 1640. It represents St. Cecilia, surrounded by musical angels, a work that is familiar through the engraving made by Edward Davis, who was a contemporary of Van Dyck. In addition there is a Madonna and Child by Rubens, which in its composition is very similar to the painting in the Sans Souci Gallery. There are also in this collection works by the Dutch masters, including landscapes and interiors by Saffleven, Jan Breughel II, van Harp, etc.

All the important schools are represented in the Birger Svenonius collection. In the Dutch group there is a "Prodigal Son" by Jan Steen, formerly

in the Nemes collection, a coloristically fine religious painting by Barent Fabritius, a "View of Haarlem" by Berckheyde, as well as works by Brecklenkam, Aart van der Neer, Nicolaus Maes, Jacob Jordaens, etc.

Among the Italian paintings one of the most interesting is the portrait of a cavalier by Pietro Longhi, formerly in the Moll collection of Vienna. There is also a good oriental portrait by Tiepolo and the "Portrait of a Man" by Amigoni. Also to be mentioned is a charming canvas by Francesco Albani, representing Galatea riding the waves upon a shell.

Two portraits deserve especial notice in the group of French paintings—the depiction of a young woman by

A. Roslin and a male portrait that seems justly attributed to Largilliere.

The English school is represented by a striking portrait by John Hoppner.

Among the early paintings in the Zimmermann collection, one of the outstanding works is a "Christ Mourned," dating from 1500, which is in an excellent state of preservation and beautiful in color. There is also a "St. Anthony in a Landscape" from about the same period. Other interesting canvases include the portrait of a woman by Antonis Mor, dating from 1567, as well as a particularly charming child portrait by Nicolas Maes, dated 1665, notable for its widespread view over the Dutch countryside.

## NEW YORK AUCTION CALENDAR

American Art Association  
Anderson Galleries, Inc.  
30 East 57th Street

March 8—Collection of Chinese art objects of A. J. Arghis of New York City.

March 11, 12—Books, autographs and manuscripts from collections formed by Mrs. Lucius L. Button, Thomas Hatton, Dorothy E. L. Gillet and Mrs. G. W. H. Ritchie.

March 12, 13, 14, 15—XVIIIth century English furniture, antique rugs and other furniture, the property of the late Colonel James Elverson, Jr., Leonard L. Stein and others.

Plaza Art Galleries  
9-13 East 59th Street

March 6, 7, 8—The entire collection of the firm of M. M. Armstrong, Inc., of 4 East 57th Street, including French and English furniture and objets d'art.

March 12, 13, 14, 15—The Lawson-Taylor collection of antiques.

March 11, 12—Sale of sporting books and prints by order of Mrs. Lydia Wenrick.

Silo Galleries  
40 East 45th Street

March 6, 7, 8—Furnishings removed from three of the finest homes in New York City, also by order of the United States Trust Company.

March 11, 12—Private collection of books.

March 13—Jewelry.

March 14, 15—Early American furniture.

Baltimore  
Samuel W. Pattison and Company  
407 North Howard Street

March 18, 19—Collection of early American and English mahogany furniture, clocks, Lowestoft china, bronzes, old English and French engravings, sconces and lighting fixtures, etc., in the residence of the late Mrs. Frank Foster, 719 Park Avenue, Baltimore, Maryland.

## FOREIGN AUCTION CALENDAR

BERLIN  
Wertheim

March 25, 26—The collection of Consul-General Bachwitz.

April 30—The Svenonius collection of old Masters.

April 30—The Renner Zimmermann painting collection.

Holstein and Puppel

April 29, 30—Two high-class foreign collections and German museum's doublets, containing valuable engravings, etchings and woodcuts by old masters of the XVth-XVIIIth century.

Rudolph Lepke

March 18—The Vieweg collection.

H. Ball & P. Graupe

April 18-29—The collection of Dr. L. Seligmann of Cologne.

LONDON

Christie, Manson & Woods

March 17, 19—Valuable printed books and mss.

March 19—Old English silver, from the Farquhar and Sellar collections.

March 20—Old French and English furniture, porcelain and a few Egyptian antiquities from the Sellar, Singer and Farquhar collections.

MILAN

Galleria Geri

March 20-23—Antique and modern paintings, objects of decorative art.

ZURICH

J. & G. Bollag

March 28—Paintings and objects of decorative art.

AMSTERDAM

Frederick Muller & Co.

April 11—The armor collection of Wenzel Koeller of Dortmund.

# DAWSON

19 EAST 60th STREET, NEW YORK

## OLD ENGLISH FURNITURE



Tapestries  
Velvets

Interior  
Decorations

Needlework  
Embroideries

Member of Antique & Decorative Arts League

# M. GRIEVE COMPANY

## DISTINCTIVE FRAMES

### SPECIALIZING IN

HAND CARVED ANTIQUE FRAMES

HAND CARVED MODERN FRAMES

ANTIQUÉ MEZZOTINT FRAMES

TAPESTRY MOULDINGS

WOOD CARVINGS

PERIOD MIRRORS

One of the foremost collections of rare Antique frames in America is shown in our galleries.

### AIDS TO PROPER FRAMING

- 1.—A picture painted in a certain era must be accorded a frame which corresponds to that era.
- 2.—A painting, be it old or new, must be graced by a frame whose tones repeat the harmony of colors of the subject.
- 3.—The frame must coincide with the details in the picture, to strengthen its perspective and thereby beautify it.

Our reasonable prices and the superior quality of our stock recommends them highly to the trade.

234 East 59th Street New York City

Member Antique and Decorative Arts League



## AUCTION SALES REPORTS

### ROUSS-VENEZUE

#### ITALIAN FURNITURE, ETC.

American Art Association-Anderson Galleries, Inc.—Furniture and decorations, the contents of the country estate of Peter W. Rouss and Italian furniture and fabrics, the property of Count Piero Venesio of New York, with a few additions, were sold on February 28th and March 1st. The grand total for the sale was \$47,800.00. Important items and their purchasers follow:

- 42—Carved and gilded marble top pier table, Louis XIVth style; C. S. Herter .....\$310
- 43—Carved walnut and pavois tapestry suite, Louis XIVth style; Mr. R. P. Patrick .....\$825
- 74—Carved and gilded gesso and wood console, Louis XVth style; C. S. Herter .....\$320
- 75—Pair famille verte vases mounted in culvre dore as lamps, Louis XVth style; Mr. R. P. Patrick .....\$520
- 85—Pair sculptured marble statues with pedestals, XIXth century; Dolores Pell .....\$600
- 218—Pair bronze andirons, Italian Renaissance style; G. W. Hill .....\$900
- 236—Tapestry and carved walnut salon suite, Louis XVth style; G. W. Hill .....\$900
- 251—Carved and gilded suite covered in XVIIIth and XIXth century Aubusson tapestry, Louis XVth style; J. T. Julius .....\$800
- 252—Bronze mounted mahogany bedroom suite, Louis XVth style; George Joseph .....\$825
- 311—Kirman medallion rug; George Joseph .....\$925
- 314—Hamadan carpet; E. C. Jeffries .....\$950
- 315—Kashan rug with Mina Khani design; G. W. Hill .....\$900
- 316—Kirman Lavehr medallion carpet; G. W. Hill .....\$950
- 320—Royal Kirman floral carpet; J. T. Julius .....\$1,025
- 321—Kirman floral carpet; George Joseph .....\$850
- 322—Kirman medallion carpet; G. W. Hill .....\$800
- 323—Kashan medallion carpet; G. W. Hill .....\$850
- 325—Aubusson tapestry carpet, Louis Philippe Period; A. Gulbenkian. \$950

#### TILLINGHAST-RITCHIE-NORTON ET AL AUTOGRAPHS

American Art Association-Anderson Galleries, Inc.—Autographs from the collections of A. W. Tillinghast of Englewood, New Jersey, of the late Prof. Charles Eliot Norton of Boston, of the late G. W. H. Ritchie of Providence, Rhode Island, and others, were sold on February 25th and 26th. The grand total for the sale was \$29,182.00. Important items and their purchasers follow:

- 226—Lithograph of the Emancipation Proclamation, signed by President Lincoln; Mr. Joseph R. Truesdale .....\$3,100
- 227—Lincoln, Abraham. Letter to his wife, Washington, May 24, 1848; Gabriel Wells .....\$975
- 229—Lincoln, Abraham. Letter to his aunt, Mrs. Maria L. Bullock, Aug. 31, 1855; Alvin J. Scheuer .....\$1,075
- 230—Lincoln, Abraham. Letter to his aunt, Mrs. Maria L. Bullock, Springfield, January 3, 1859; Gabriel Wells .....\$800
- 238—Lincoln, Abraham. Letter to General Burnside, January 8, 1863; on the back of a copy of a letter from Gen. Halleck to Gen. Burnside; Gabriel Wells .....\$1,100
- 240—Order for an inquiry to be made into the claims of Mrs. E. P. Bass, of Mississippi, for supplies from her plantation for the use of the United States forces. With autograph endorsement, signed on the back by Abraham Lincoln, January 25, 1864, by General Grant, June 10, 1865, and by President Andrew Johnson, June 10, 1865; Charles Sessler .....\$1,150
- 299—Collection of letters containing details of the conquest of Peru, including the sign manual of Francisco Pizarro; Dr. A. S. W. Rosenbach .....\$900

#### NATHAN CUSHING AMERICAN ANTIQUES

American Art Association-Anderson Galleries, Inc.—American antiques, the collection of Nathan Cushing of Providence, R. I., were sold on February 27th. The total for the sale was \$27,207.50. Important items and their purchasers follow:

- 65—Early American silver octagonal caster, Samuel Hough or Benjamin Hiller, Boston, Mass., 1690-1710; Adolph Erichsen, Jr. ....\$600
- 102—Martha Washington upholstered mahogany armchair, American, circa 1780; M. A. Shea .....\$575
- 135—Chinese-Chippendale carved mahogany wall clock, movement by John Jones, London, circa 1760; Joseph Brummer .....\$600
- 124—Set of six Queen Anne walnut cabriole-leg side chairs, Philadelphia, circa 1730-50; Adolph Erichsen, Jr. ....\$1,260
- 144—Chippendale upholstered mahogany

#### ELISABET LITTHAUER BERLIN W

Königin-Augustastrasse 50

#### WORKS of ART

(Pictures, Tapestries, Furniture)

#### PRIVATE PROPERTY

Sold on Commission

Advice to intending buyers  
Consultation on artistic furnishing

## PHILADELPHIA

At the Print Club a most unusual exhibition opened recently. It consists of a selection from the private collection of Lessing J. Rosenwald and includes drawings and etchings by Muirhead Bone and many original works of William Blake. No fewer than thirty Blakes are shown, fine and rare examples. Among them are the eight water color illustrations to *The Song of Lols* and the five illustrations to the *Book of Ahab*. The copy of *America, a Prophecy* contains Blake's rare frontispiece, in relief etching. Others of Blake's illustrations are seen in copies of Su. Zmann's *Elements of Morality*, *Young's Night Thoughts* and Burger's *Leonore*. A drawing of "The Day of Judgment;" a watercolor, "And Power Was Given Him Over All Kindreds;" and an illustration for a child's book entitled *The Dog* are among the other rare and beautiful items on view.

The private view of the exhibition of paintings by Thomas Eakins opened in the galleries of the Pennsylvania Museum on March 5th.

All the lithographs in the Plastic Club's showing are invited and include some notable examples. On view are Walkowitz' "Future New York, No. 1;" Louis Lozowick's "Hanover Square;" Ernest Flene's "Washington Square, No. 2;" John Carroll's "Head of Ione;" Matisse's "Nude Reclining;" Stuart Davis' "Hotel de France;" and specimens by Rockwell Kent, Kuniyoshi, Marie Laurencin, Nura and Carlotta Pettrina.

Other exhibitions in Philadelphia include the landscapes of Edwin S.

- claw-and-ball foot wing chair, Rhode Island, circa 1760; Ginsberg and Levy .....\$1,100
- 153—Mahogany block-front chest of drawers, New England, circa 1770; Morris Schwartz .....\$850
- 161—Carved Chippendale mahogany low-boy with claw-and-ball feet, Philadelphia, circa 1760; H. G. James .....\$2,600
- 173—Turned maple and ash Carver armchair, Rhode Island, 1640-60; Israel Sack .....\$1,250

## VALENTINE GALLERY

43 EAST 57th STREET

### MODERN ART

BRAQUE  
CHIRICO  
DERAIN  
DESPIAU  
DUFY  
GROMAIRE  
LURCAT

MATISSE  
MIRO  
MODIGLIANI  
PICASSO  
REDON  
SEGONZAC  
SEURAT

## EDGAR WORCH

EUROPEAN ANTIQUITIES  
CHINESE WORKS  
OF ART

2 TIERGARTENSTRASSE :: BERLIN, W. 10

Clymer at the Sketch Club; batiks by Tanasko Milovich and animal ceramics by David W. Hunt at Wanamaker's; etchings by Ernest D. Roth in the new print gallery opened by C. Phillip Boyer in his book and art shop at 1903 Locust Street; and Leopold Seyffert's portraits at the Art Alliance. The exhibition of paintings in lacquer by Jean Dunand and of two screens by Jean Pellenc, recently shown in the Rosenbach Galleries in New York, is now on view in their galleries here.

At the Edward Side Gallery recently was seen a group of paintings by one of the younger Philadelphia artists. Hobson Pittman has been influenced to some degree by the modernist movement in France. He is interested, however, in a more realistic presentation of things than is characteristic of the modern French school. He decidedly prefers city scenes, in which he is most successful.

One of the most interesting of his street studies, shown at the Side Gallery, was "Early Evening," in which a Philadelphia corner is seen in a quiet mood. Other Philadelphia scenes included "Street Scene," "From My Window" and "Saugerties Street." "East Kingston," a view of the Hudson River water front of the town by that name was also shown. "Village Church" and "Coming Storm" were reminders of the artist's occasional sojourn at the Woodstock colony. A single European scene was included in the showing, "The Seine at Paris."

## HOUSTON

A recent accession to the permanent collection of the Houston Museum of Fine Arts is Walter Ufer's large canvas of Taos Indians against a brilliant New Mexico landscape, entitled "At Rest."

The work is one of this celebrated artist's favorite creations and has already aroused among Houston art lovers most favorable comment. Mr. Ufer has just closed a one-man exhibit at the Milam Galleries in San Antonio, Texas, and is now in Chicago where another exhibition of his work is opening shortly.

PEKIN

SHANGHAI

## OTTO BURCHARD

AND COMPANY, INC.

C. EDWARD WELLS, Managing Director

## EARLY CHINESE ART

AN INTERESTING COLLECTION  
IS NOW ON EXHIBITION

NEW YORK

13 EAST 57th STREET

BERLIN, W9

BELLEVUE STR. 11a

## JAN KLEYKAMP GALLERIES

SPECIAL EXHIBITION OF  
PRIMITIVE NEGRO ART



Miniature Mask with Stylized Head-Dress.  
Fine specimen. Classic Type.

## EARLY CHINESE ART

5 EAST 54TH STREET

NEW YORK CITY

Telephone: Circle 5952

Room 715

## ADOLPH ALONZO

EXPERT RESTORER of OLD MASTERS

119 West 57th Street

New York

## The PROSPER GUERRY STUDIOS

NOW AT 113 EAST 62nd STREET, NEW YORK

Tel: Regent 9530

Paintings Treated and Restored



# Holbein Portrait Found Under Old English Painting

(Continued from page 3)

the possession of the Butts family from the time it was painted until now. This large and extremely important picture is painted on an oak panel, consisting of three pieces of wood, joined on the back by large linen strips. It was, according to family tradition, always considered as a work by Hans Holbein, the Younger, who also painted young William Butts's parents, Sir William Butts, Physician to Henry VIII, and Margaret Bacon, lady-in-waiting to Princess Mary Tudor. These two pictures are today in the Gardner Museum at Boston. But the portrait itself in the condition in which it was first seen contradicted the tradition, showing an elderly man of about fifty-five years with gray hair and lean features, dressed in black, after the Spanish fashion, which was the usual costume from about 1560 and during the reign of Queen Elizabeth.

The big black cap with black feather on the short hair, the beard cut to a point, the high collar with a stiff ruff, the golden chain and the coat of arms on a grayish-brown background completed the impression of an Elizabethan portrait, so that no connoisseur would believe in the tradition.

Sir William Butts, "the younger" so-called though he was the fourth knight of this family to be named William—was the eldest son of Henry VIII's physician, and a man of distinction like his father. He was an ardent friend of the Reformation and became a favorite of Queen Elizabeth, whom he entertained at his manor house of Thornage, in Norfolk, in 1563. He was President of the Council which condemned to death the young Earl of Surrey, eldest son of the Duke of Norfolk, for refusing to recognize the Reformation. He was High Sheriff of Norfolk and Suffolk and Lord Lieutenant of Norfolk, where his humanity led him to substitute clipping of ears and heavy fines for the burning alive hitherto practised by his predecessors in office. A poem composed by himself, entitled "Death Certain," reveals a philosophical vein and gives an idea of his character. It finishes with the words:

In God, therefore, leaving the world,  
See that you fit your joy;  
In death seek life, that dying once  
Auoide ye may annoy.

In the well composed portrait we reproduce, he gives the impression of a good judge. It will be observed that he holds in one hand his belt, in the other a dark grey pair of gloves, rather in a stiff way.

After his death the picture was hung in a quiet place in the portrait gallery of the Butts family and only after 380 years, when it came into the possession of another branch of the family, the old tradition aroused the curiosity of the present owners, Mrs. Colville-Hyde, widow of the late Capt. F. J. Butts, and her son Anthony Butts, and induced them to have a closer look at the picture and to study its original more carefully. A young friend of the family, the painter, Mr. H. M. Jonas, first made the remark that the hands, painted in another style than the rest of the portrait, might have been painted at an earlier period and so tend to support the family tradition. He was permitted to have an X-ray made, and the result of this experiment was the discovery of another portrait underneath. The X-ray copy gave a different outline of the cap, a full beard reaching to the breast and indicated that the high collar and the ruff were painted over it. A smaller chain came out as well as another suit, puffed with white silk, so that the proof of the existence of an older portrait in accord with the hands was undoubtedly afforded. In a further X-ray test the outline of the figure, the sleeves with fine embroidery and the inscription on the back-ground were revealed.

But the difficulty was to bring this picture to daylight and to remove the later overpainting. Mr. Nico Jungman, who undertook the difficult and dangerous task in his adroit hands, wrote concerning the condition of the picture, that the overpainting, which was done during the time of Queen Elizabeth, had been executed in the same sort of pigment as that used on the picture beneath and was in a very hard and powdery condition, pre-

sumably because it had completely dried up and probably the picture never had been varnished. As it was as hard as stone he thought that the medium must have been a resinous varnish. The original picture underneath also was in a very hard and enameled condition. It was therefore a long and heartbreaking task to remove the overpaintings with a knife, but there was nothing else for it, as acids, strong enough to remove the upper layer of paint would also inevitably have removed the original painting beneath.

With great patience and skill Mr. Jungman obtained full success, bringing out the genuine picture, as it is reproduced. The inscription in Latin capitals on both sides of the face fixed the date and the age of the gentleman represented. ANNO. DNI. 1543 / .ETATIS. SUÆ. XXX. It will be observed how the old man's features have been transformed into those of a handsome and distinguished-looking young man's face, framed by brown hair and a full reddish beard. The small cap with a white feather enriched by a jewel and the golden spindles, typical of the costume of the time of Henry VIII, together with the suit of black damask and white silk, embroidered on the sleeves, and trimmed with small white ruffs round the neck and the hands, typifies the dress of Holbein's time. A black belt, trimmed with buttons of silver, completes the magnificent costume glistening in its enameled colors on the gray background with bluish reflections in the deeper places.

Sir William Butts, the Younger, is here represented as an important young man of the world, of austere beauty, in a state of quiet contemplation; this picture is much more brilliant than the later one and we have now to answer the question, when and why this old picture was painted over. No doubt Sir William ordered the modernization of the old portrait himself, because the artist who did the work painted his face from nature, using the then existing portrait simply as a well-prepared ground, probably because he was in a hurry when he had to adapt the picture to the fashion of the day. He not only changed the old clothing to Elizabethan court-dress, but also added the insignia of Sir William's official position, the gold chain and the coat of arms, covering the early date and indication of the age. There is a great probability that the portrait had been changed in view of Elizabeth's visit to Thornage, the Butts manor-house in Norfolk, where, as I have said, Sir William entertained her in 1563. At that time a portrait was not judged by its artistic quality, and Butts only did what any other person might have done in his place, in sacrificing his earlier portrait for a special occasion. It is possible to follow the work of the second painter; he began to enlarge the outline of the cap, the shoulders and the overcoat; he finished by painting over the whole portrait with a thick layer of color, very similar to Holbein's material. This layer was a wonderful medium for preserving the genuine picture and, for that matter, for giving us ultimately the opportunity to scrape the overpaintings away, without damaging the colors underneath.

The difference between the portrait of Queen Elizabeth's time and the genuine one was so surprising that the owners were certainly justified in believing in Holbein's authorship as the family tradition had always led them to believe.

In the summer of 1929 I was re-

quested to give my expert opinion on this portrait, but was not able to recognize in it Holbein's own hand and method of painting. The general impression of the arrangement and the eye-stars were certainly Holbein-like, but no other detail was either in his style or up to his artistic quality. In the face, modeled with thick colors and heavy dark shadows, the master's precision and enamel-like clearness were missing, the lines determining the expression of the eyes, the nose and the mouth were too soft and weak; the beard and the hair were worthy of a competent painter but not of a draughtsman of Holbein's extraordinary dexterity. The same objection held as regards the hands, with similar dark shadows, the stiff pair of gloves, placed between the fingers of the left hand like a nail in a plank, the gold chain, beginning under the shoulder and not even giving a genuine illusion of going round the neck, the poor outline of the figure in general, and of the right arm and left shoulder in particular.

As for the technique, I observed that the surface of the man was higher than the background, contrary to Holbein's usual method of painting, and that its thin grayish color seemed rather to suggest a French picture. At this stage the portrait was considered by the restorer as being in its original state, but clearly if that were so it could not be accepted as by Holbein himself, and I encouraged him to follow my directions and not only to take next X-rays of the details objected to, but also to find out if there was azurite mixed with the pigment of the background. In the new X-ray photographs the genuine outline of the suit was revealed on both sides of the body and on the cap. As soon as the parts painted over were taken away, the original blue background appeared in its right color and was found to be higher than the genuine contour. The chemical examination revealed the presence of azurite. Underneath the gold chain, the white silk puffs continued, and under the gloves another

silver button came out, proving that both objects, the chain and the gloves, did not belong to the genuine portrait; both were accordingly scraped away with the result that the position of the left hand became more natural, holding the belt like the other hand, and that the old pattern of the black damask was disclosed, the delineation design of which was seen to be of the finest.

But the most important change was the improvement of the face, which now appeared underneath the thick layer as untouched and well-preserved work typical of the master, proclaiming once more the accuracy of his drawing and the enameled brilliancy of his painting. In the details of the face we find the most amazing changes, the forms, making up the beard, formerly confused and heavy, now appear supple and loose with each hair sharply and significantly drawn. At the lower extremity of the beard several links of the chain, hidden on the old picture, are visible. The lines of the nose and the mouth are now much lighter but sharper and more decisive since the removal of the shadows. The face as a whole now shows in remarkable unison the best artistic qualities of Hans Holbein's portrait painting.

The whole situation offers an exceptional opportunity for studying Holbein's art by comparison of the original painting with the same picture in its overpainted version of twenty years later, showing differences in the most minute details. Such an opportunity rarely occurs, because of the modern tendency to clean and restore pictures secretly and without the control of the art expert's eye.

In its present condition I consider the portrait of Sir William Butts, the Younger, as an exceptionally important addition to the great master's oeuvre, representing in color and execution the highest quality of his art. The examination of this picture by means of X-rays has been so fruitful that it is worth while seriously to reconsider the whole question of the use

of X-rays for this particular purpose. Without the guidance of the photographs regarding various details, no sensible restorer would have dared to remove by force the hard, insoluble layer of paint, considered as original in consequence of its composition, which was identical with genuine Holbein pigment. But this is only one case. Hundreds of other valuable pictures have been damaged, not necessarily by the imprudence of the restorer, but by lack of sufficient knowledge and the impossibility of profiting by the experience of others in absences of some sort of technical research laboratory and testing room.

Works of art of this importance are in a higher sense the property of society in general, and it should in no case be left to the discretion of a museum official, of a restorer, or even the proprietor of the picture vaguely to experiment with it, without having a guarantee for the application of the principles of scientific research.

The X-ray gives us unexpected possibilities of control over the restoration of pictures, and affords a new form of protection against non-professional interference, if correctly used. But these possibilities can only be realized by the creation of an international office of control, whose business it would be to accumulate evidence and to collect the results of this type of work in all countries, including photographic material, with the object of giving every one the chance to profit by the experiences of others in these extraordinarily difficult problems of the conservation and restoration of works of art.

## GALLERY NOTES

Mr. Gallop, of Messrs. Frost and Reed, will be at the Hotel Seymour, 50 West 45th Street, New York, from March 13th to April 5th to see trade buyers. He has a fine collection of old and modern paintings, drawings, original etchings and many new publications in mezzotint and etching.

## NORBERT FISCHMANN GALLERIES

MUNICH, Briennerstrasse 50 b (opposite Schiller-Monument)

### OLD PAINTINGS

### GOTHIC SCULPTURES

**E.J. VAN WISSELINGH & CO**

**HIGH CLASS PAINTINGS**

**PUBLISHERS OF THE ETCHINGS BY M. BAUER A. O.**

78-80 ROKIN AMSTERDAM

**MAURICE H. GOLDBLATT**

**Art Expert**

*Paintings Authenticated and Appraised*

219 No. MICHIGAN AVE. Chicago, Illinois

**The Pennsylvania Academy of the Fine Arts**

*The Oldest Fine Arts School in America*

DRAWING, PAINTING, ILLUSTRATION, SCULPTURE

City School BROAD & CHERRY STREETS PHILADELPHIA

Country School CHESTER SPRINGS PENNSYLVANIA

Illustrated Booklets, Address the Curator

**SCHULTHEIS GALLERIES**

*Established 1888*

142 FULTON ST., NEW YORK

**PAINTINGS**

by American and Foreign artists  
Mezzotints - Etchings

**C. W. Kraushaar**

**Art Galleries**

680 Fifth Ave. New York

PAINTINGS - ETCHINGS and BRONZES

by Modern Masters of American and European Art

London Osaka Peking Kyoto Boston Shanghai

**YAMANAKA & CO.**

680 Fifth Ave., New York

WORKS OF ART from JAPAN AND CHINA

**FERARGIL**

FINE PAINTINGS and SCULPTURE

FREDERIC N. PRICE President

37 EAST 57TH ST., NEW YORK

**FREDERICK KEPPEL & CO.**

On Exhibition

**ETCHINGS BY Contemporary Artists**

16 East 57th Street

**NEW PRINTS BY AMERICAN ETCHERS**

March 1st to 15th

**KLEEMANN - THORMAN**

GALLERIES, Ltd.

575 Madison Ave., Bet. 56th-57th Sts.

**FOUND**

Large Portfolio containing fifteen etchings. These were found last August on subway platform and owner has not yet been traced. Apply Box 76, The Art News, 20 East 57th St., New York.

**DELPHIC STUDIOS**

9 East 57th Street, New York

**RECENT PAINTINGS BY THOS. H. BENTON**



## CHICAGO

Sales in the Chicago Artists Exhibition, now at the Art Institute, since last report are as follows: "Still Life," by Joseph Allsworth; "Rhythm," by Emory P. Seidel; "Ephraim, Wisconsin," by Harold Schultz; "Fairy Tales," by Vernon Thomas; "Rabbit," by Maurice Bardin.

The International Exhibition of Etchings under the auspices of the Chicago Society of Etchers, now on view at the Art Institute continues to draw visitors to its interesting show. It has until March 9th to run. Already nearly \$6,500 worth of etchings have been sold. Some remarkable work may be seen, ranging in technique from the ultra conservative, where nearly every leaf in a tree is etched, to the ultra modern, where a simple line does duty for the whole tree.

The winner of the Municipal Art League Purchase Prize for 1930, selected by ballot of the members of the League from the current Chicago Artists Exhibition at the Art Institute, has just been announced. Gerald A. Frank has been awarded the \$500 Purchase Prize for his painting, "Maternity." The Municipal Art League in 1901 voted to establish a Municipal Art Collection composed of works by Chicago artists, a purchase prize of \$500 to be given each year for this purpose. This has been done and the League now possesses a collection of forty-six works of art by leading Chicago artists.

Thirty-three watercolors by Albert Worcester are on view the first two weeks of March at the galleries of M. Knoedler and Company, Inc. Venice, Concarneau and Marseilles have supplied the subjects for these interpretations.

Chicago's newest exhibition hall is the Lakeside Press Galleries where were recently shown a group of paintings and prints by members of the Business Men's Art Club. Among the contributors were Oscar Lumby, W. H. Mitchell, Harry Pink, Richard Pride, Torey Ross, Leo Ruckle and William R. Watson.

On March 3rd an exhibition of recent paintings by Rudolph Weisenborn opened at the Chester H. Johnson Galleries. Among the inclusions are a number of abstractions and still lifes and some landscapes and figure subjects.

## BALTIMORE

The Thirty-third Annual Exhibition of the Baltimore Water Color Club opened at the Baltimore Museum on March 1st. Recent exhibitions in Baltimore included the showing of paintings, sculpture, watercolors and prints, under the auspices of the Society of Washington Artists at the Maryland Institute. Included were contributions by Minor S. Jameson, J. C. Claghorn, Clara R. Saunders, Mary G. Riley, Dr. W. H. Holmes, Eben F. Comins, Fred Wagner, Mathilde M. Leisenring, Margaret M. Law, Clara Hill, Gabrielle DeV. Clements and others.

## WASHINGTON

Until March 23rd a group of block prints in color by Norma B. Hall will be on exhibition in the Division of Graphic Arts, Smithsonian Building. One of the most charming of these is a view of Portree Bay, with picturesque houses in the foreground. Also until March 23rd, Arthur W. Hall will show etchings and block prints in color at the Smithsonian Building.

An exhibition of paintings by contemporary Canadian artists, assembled by the American Federation of Arts and held under the patronage of the Canadian Minister, the Honorable Vincent Massey, opened on March 8th at the Corcoran Gallery of Art.

In the reception and dining rooms and in the library of the Arts Club were recently shown paintings in oil and watercolor by Mildred B. Miller. Also at the Arts Club are seventeen statuettes and seven busts by Barksdale Rogers, characterizations of members of the Senate of the United States. A comprehensive showing of recent work by A. H. O. Rolle was held in the lounge of the Arts Club at the same time as the other two exhibitions.

A group of little bronzes by American sculptors has lately been placed on view in a case in one of the first-floor galleries of the Corcoran Gallery of Art. Artists represented are Abastenia St. Leger Eberle, Harriet W. Frishmuth, Bessie Potter Vonnob, Adolph A. Weinman and Carl C. Mose. Etchings in colors, by William Meyerowitz are shown in the upper atrium of the Corcoran Gallery. Most of these prints were lent by collectors of New York, Philadelphia, Baltimore and other cities.

At the National Gallery of Art was recently shown a collection of sculpture by Edgardo Simone, which included fifty-four works in plaster, bronze and marble, chiefly portrait busts, bas-reliefs and fountain figures. Among the busts were portraits of George W. Wickersham, Justice Oliver Wendell Holmes and Patrick J. Hurley. Until March 15th, and perhaps longer, portraits by Edwin B. Child will be shown at the National Gallery. This is Mr. Child's first exhibition in Washington.

An exhibition of XVIIIth century aquatints in color opened at the Dunthorne Gallery in February.

## DAYTON

A loan exhibition of work of American architectural sculptors and mural painters has been arranged in the North Gallery of the Dayton Art Institute. In the exhibit are three pieces of architectural sculpture planned for the Norton Memorial Hall at Chautauqua, New York, a concrete structure designed by Ottis Johnson of Chicago. One of these pieces is by Elizabeth Haseltine and the other two are by Fred Torrey. Other contributors to the exhibition are Viola Norman, John David Brein, Ulrich Ellerhusen, Hunt Diederich, Edmund Giesbert, Augustus Vincent Tack and Eugene Savage.

The next exhibition will be of American paintings by contemporary artists. Beginning March 15th there will be an exhibit of photographic works.

## MINNEAPOLIS

Three new print exhibitions were placed on view the middle of February in the galleries of the Minneapolis Institute of Arts. In the middle alcove of Gallery C-1, which will be devoted henceforth largely to examples from the Herschel V. Jones gift of prints, is shown a group of engravings which include some of the great classics of the XVth century, and not a few exceedingly rare items. For instance, the Institute's five examples of Schongauer's "Wise and Foolish Virgins," all beautiful impressions, are shown; the same artist's "Death of the Virgin," of which Goethe was so fond; "The Martyrdom of St. Sebastian" and the "Decapitation of St. Barbara," by Master M. Z. (Zasinger); "St. Christopher" and "Christ Before Caiaphas" by van Meckenem; and two prints by Master A. G. (Glockenton): "Christ Before Pilate" and "Christ on the Cross."

In the east corridor alcoves were recently placed on display for two months a selection of modern French prints from the large collection of Mrs. Charles S. Pillsbury. The exhibition might almost be said to represent a century of printmaking in

## SAN FRANCISCO

In February the East-West Gallery showed a loan exhibition of Japanese prints from the collection of the late Prof. William Dallam Ames, given by him to the University of California. Specimens in colors of the leaders of the Ukiyo-ye period were included. Other recent showings in San Francisco included sculpture by Adaline Kent at the Galerie Beaux Arts; portrait sketches by Edson Newell at Paul Elder's Gallery; and paintings by Maurice Braun at Gump's.

The California Palace of the Legion of Honor has been given a group of eight of his large plasters by Daniel Chester French. Chester Beach has temporarily loaned the Palace his large plaster group called "Service to the Nation" and Stirling Calder has also loaned a group, his "Tragedy and Comedy." Exhibits announced by the Palace include the Jacob Stern loan collection of bronzes and paintings; and the Gobelin tapestries, Sevres porcelains and biscuit wares given by the French government.

France, for Decamps was born in 1803, Meryon, a mid-century artist, is included with a magnificent impression of "The Morgue;" Fantin-Latour, Carrière and Bracquemond are seen, as well as some of our own contemporaries such as Beaufrère, Laboureur and Marie Laurencin.

## CINCINNATI

On February 17th the Cincinnati Art Club opened its annual exhibition, including examples by representative artists of the city. Among the landscapes of interest are "The Quiet Stream" and "The Picnic," by Frank H. Myers; "Main Street at Christmas," by Dr. Martin Fischer; Morocco scenes by Louis Endres; views of Holland and Italy, by John Rettig; "The Windmill at Dordrecht," by George Debereiner; "Sycamores," by William MacDonald; "St. Mary Lake," by William Adams; and Mallorcan scenes by Paul Ashbrook. Martin Rettig also sent flower studies and Charles Schlap a "Still Life." Figure paintings included Reginald Grooms' Cassandra and William MacDonald's "Italia." Fred Kolde contributed water colors and Ernest Pickering woodcuts.

The memorial exhibition of the work of Charles S. Kaelin at the Traxel Art Galleries includes large oils, small paintings and pastels. The influence of both John Twachtman and Frank Duveneck is seen in these works. Among the larger paintings are "Windy Day—Rockport," "Fall Tapestry," "Pines and Snow" and "The Magic Forest." In general the pastels have a more delicate and poetic quality than the oils.

## JACQUES SELIGMANN &amp; CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

## MAX SAFRON GALLERIES

IMPORTANT PAINTINGS BY AMERICAN AND FOREIGN MASTERS

New York

Saint Louis

## OPENED

New low-priced section in the  
**ARCHIPENKO ART SCHOOL**  
16 West 61st St., New York  
**SCULPTURE—DRAWING**  
**PAINTING—CERAMICS**  
From 1 to 4:30 P. M.

**MACBETH GALLERY**  
PAINTINGS  
BY AMERICAN ARTISTS  
ETCHINGS

**WILLIAM MACBETH, Inc.**  
15 East 57th St. New York

Dr. ALFRED GOLD  
Impressionists

5 Victoriast. Berlin, W. 10.

**BELMONT GALLERIES**  
576 Madison Ave., N. Y.  
Old Masters  
Portraits of All Periods  
Primitives of All Schools  
Paintings Bought  
Paintings Authenticated

## ARTHUR GOETZ

Old Paintings  
Works of Art

24-26 East 58th Street New York

## SCHWARTZ GALLERIES

Marine and Sporting Paintings  
Etchings by the Modern Masters

Mezzotints in color by S. ARLENT EDWARDS

517 MADISON AVENUE NEW YORK CITY

Near 53rd Street

## PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Ave. and 51st St., Suite 504 to 506

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade



# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th St.**—Etchings and Prints by American and British Artists.

**Thomas Agnew & Sons, 125 East 57th St.**—Old masters.

**American Art Association, Anderson Galleries, Inc., 30 East 57th St.**—Exhibition of water colors by Fred E. E. and decorative panels and screens by M. Elizabeth Price, to March 15th. One hundred etchings shown under the auspices of the American Art Dealers' Association, March 17th to April 5th.

**"An American Place," 509 Madison Ave.**—Exhibition of 27 new paintings by Georgia O'Keeffe, to March 17th.

**American Women's Association, 353 West 57th St.**—Third Annual Exhibition of the Artist Group of the Association, to March 18th.

**Arden Gallery, 460 Park Ave.**—Exhibition of pine for interiors from England, France and America, old wall papers and modern needlework from the Needle and Bobbin Guild, to March 14th. Seventh annual exhibition with the New York chapter of the Landscape Architects Society, garden sculpture, garden furniture and drawings by C. Bachelier Nisbet, opening March 17th.

**Art Center, 65 East 56th St.**—Fifty Prints of the Year, shown by the American Institute of Graphic Arts, to March 29th. Paintings of wild flowers by Cecile Hulse-Matschke and of flower gardens by Mary Elmes, and paintings by Gunvar Bull-Teilmann, to March 15th. Work by the New York Society of Craftsmen and Mexican crafts, semi-permanent.

**Babcock Art Galleries, 5 East 57th St.**—Recent paintings by Henry S. Eddy, to March 15th.

**Balzac Galleries, 102 East 57th St.**—Exhibition of sculpture by Edwige Bohdanowicz, to March 15th.

**Barbizon Branch Gallery of the Art Center, 140 East 63rd St.**—Pictorial photographs by Clara E. Sippell, through March 25th.

**Belmont Galleries, 576 Madison Ave.**—Primitives, old masters, period portraits.

**Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Paul Bottenwieser, Ambassador Hotel, Suite 504-B.**—Paintings by old masters.

**Bourgeois Galleries, 693 Fifth Ave.**—Fine paintings.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVth, XVIIth and XVIIIth century English school.

**James D. Brown, 598 Madison Ave.**—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Exhibition of the art and ethnology of the Dutch East Indies, opening March 14th. 40th annual exhibition of pictorial photography, to March 31st.

**Brunner Gallery, 27 East 57th St.**—Exhibition of paintings by Mlle. Berlandino, March 8th to 31st.

**Burchard Galleries, 13 East 57th St.**—Exhibition of early Chinese art.

**Butler Galleries, 116 East 57th St.**—Decorative paintings, through March.

**Carlberg & Wilson, Inc., 17 East 54th St.**—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chait, 400 Madison Ave.**—Exhibition of the Quaritch Wales collection of Khmer sculpture.

**Chambrun Galleries, 556 Madison Ave.**—Exhibition of portraits by Enrique Dorda, and paintings by R. M. Klaus, to March 8th. French paintings of the modern school, including paintings and drawings by Natacha Carlu, to March 31st.

**Charles of London, 730 Fifth Ave. (the Heckscher Building).**—Paintings, tapestries and works of art.

**Daniel Gallery, 600 Madison Ave.**—Paintings and water colors by Karl Knaths, to March 8th. Paintings by Yasuo Kuniyoshi, March 10th to April 1st.

**De Hauke Galleries, 3 East 51st St.**—Water colors and drawings by Joubert, to March 12th.

**Delphic Studios, 9 East 57th St.**—Exhibition of recent paintings by Thomas H. Benton, to March 25th.

**Demotte, Inc., 9 East 78th St.**—Exhibition of seventeen Virgins, synthesizing art in France from the XIIth to the XVth century, to March 28th.

**Downtown Gallery, 113 West 13th St.**—Recent paintings of New England and New York by Marguerite Zorach, to March 10th. First exhibition of paintings by Wood Gaylor, March 11th to 31st.

**A. S. Drey, 680 Fifth Ave.**—Old paintings and works of art.

**Dundensing Galleries, 5 East 57th St.**—Paintings by Arnold Blanch, to March 15th. Paintings by Arnold Wiltz, March 15th to April 7th.

**Durand-Ruel Galleries, 12 East 57th St.**—Exhibition of paintings by Stoenesco, to March 16th. Paintings by Miss Charlotte Cullen, March 17th to 31st.

**Educational Alliance, 197 East Broadway.**—Exhibition of paintings by American artists lent by the Metropolitan Museum of Art, to March 17th.

**Erich Galleries, 36 East 57th St.**—Old masters.

**Ferargil Galleries, 37 East 57th St.**—Paintings by C. Bachelier Nisbet, water colors by Christopher La Farge, prints by Martin Lewis and an exhibition of garden sculpture, to March 16th.

**The Fifteen Gallery, 37 West 57th St.**—Water colors by Herbert B. Tschudy and a group exhibition of paintings, water colors, drawings, prints and sculpture, to March 15th.

**Fifty-sixth Street Galleries, 6 East 56th St.**—Sculpture and drawings by Vincent Glinzky, landscapes and marines by Jacques La Grange and paintings and prints by Frederjck Detwiler, to March 15th.

**G. R. D. Studio, 58 West 55th St.**—Exhibition of work in black and white, to March 15th.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Gallery, 145 West 57th St.**—Exhibition of American paintings.

**Goldschmidt Galleries, 730 Fifth Ave.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—Paintings by Carl Wuermmer, to March 8th. Paintings by Felicie Waldo Howell and Bruce Crane, and a portrait of Miss Helen Morgan by Robert Brackman, to March 15th. Paintings by George Wharton Edwards, March 11th to 15th.

**Hackett Galleries, 9 East 57th St.**—Group exhibition of contemporary Irish art, to March 8th. Paintings by Paul Henry, March 10th to 22nd.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Exhibition of fine prints of the year 1929 and lithographs by Currier and Ives, through March.

**P. Jackson Higgs, 11 East 54th St.**—Authentic old masters.

**Holt Gallery, 630 Lexington Ave.**—Exhibition of oil paintings by Jean Jacques Pfister, through March 16th.

**Edouard Jonas Gallery, 9 East 56th St.**—Paintings by French XVIIIth century artists and other old masters.

**The Junior League, 221 East 71st St.**—Exhibition French oils and American water colors by contemporary artists, to March 15th.

**Kennedy Galleries, 785 Fifth Ave.**—Exhibition of etchings by Levon West, March 10th to 31st. Collection of English sporting prints, through March.

**Keppel Galleries, 16 East 57th St.**—Exhibition of portrait engravings, to March 15th.

**Thomas Kerr, 510 Madison Ave.**—Antiques.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Exhibition of new prints by American etchers, to March 15th.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Jan Kleykamp Galleries, 5 East 54th St.**—Chinese-Turkestan exhibit.

**Knoedler Galleries, 14 East 57th St.**—Sixth annual exhibition of wood-cuts and etchings of the XVth and XVIth centuries, to March 8th. Exhibition of paintings by Pascin, March 10th to 22nd.

**Kraushaar Galleries, 680 Fifth Ave.**—Exhibition of paintings by Guy Pene du Bois, to March 15th.

**J. Leger & Son, 695 Fifth Ave.**—Paintings by old masters.

**John Levy Galleries, 559 Fifth Ave.**—Old masters.

**Little Carnegie Playhouse, 146 West 57th St.**—Paintings by Dorothy B. Jones, James N. Guy, Jerry Stavola and Armando D'Agostino.

**Little Gallery, 29 West 56th St.**—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver.

**Macbeth Gallery, 15 East 57th St.**—Original cartoons by Clare Briggs (shown by courtesy of the New York Herald Tribune Syndicate) and water colors by Gladys Brannigan, to March 17th.

**Macy Galleries, 6th Floor, East Building.**—Exhibition of wood carvings, water colors and paintings by David Burliuk, to March 15th.

**Metropolitan Galleries, 578 Madison Ave.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Memorial loan exhibition of the works of Arthur B. Davies and departmental exhibition of prints by Arthur B. Davies, through March 30th. Exhibition of the H. O. Havemeyer collection, beginning March 11th. Exhibition of the Art of the Chinese Theatre, principally the collection of Professor Ch'i Ju-shan, to March 14th. English embroideries, through March 15th. Prints (selected masterpieces) and prints by Winslow Homer continued.

**Milch Galleries, 108 West 57th St.**—Paintings by John Noble, to March 17th.

**Montross Gallery, 26 East 56th St.**—Exhibition of paintings in oil and water color by Mabel Frazer, to March 15th.

**Roland Moore, Inc., 42 East 57th St.**—Chinese art.

**Morton Galleries, 49 West 57th St.**—Paintings by Charles and Harry Carlson, to March 10th. Paintings and drawings by A. Shampagner, March 10th to 24th.

**Murai Gallery of Contemporary Art, 47 West 52nd St.**—Exhibition of contemporary American art, including oils, water colors, prints and sculpture.

**Museum of Modern Art, 730 Fifth Ave.**—Exhibition of paintings by Paul Klee and Max Weber and of sculpture by Maillol and Lemberch, March 8th to 30th.

**National Arts Club, 15 Gramercy Park.**—Third annual exhibition by Junior Artist members of the Club.

**National Association of Women Painters and Sculptors, 17 East 62nd St.**—Exhibition of works to be awarded to patron subscribers, to March 8th. Exhibition of water colors and black and whites, March 10th to 29th.

**J. B. Neumann, New Art Circle, 9 East 57th St.**—An exhibition of paintings by Hilaire Hiller, March 8th to 29th.

**New York Public Library, 476 Fifth Ave.**—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112.

**New York School of Applied Design for Women, 160 Lexington Ave.**—General exhibition.

**Newark Museum, Newark, New Jersey.**—Exhibition of floor coverings dating from primitive to modern times and a new group of costume dolls, to April 10th.

**Newhouse Galleries, 11 East 57th St.**—American paintings.

**Arthur U. Newton, 665 Fifth Ave.**—Paintings by XVIIIth century English masters.

**O'Hana and de Cordova, Inc., 148 East 56th St.**—Spanish and French antiques, primitives, objets d'art.

**Opportunity Gallery, The Art Center, 65 East 56th St.**—Exhibition of paintings selected by Alfred Stieglitz, to March 13th.

**Frank Partridge, 6 West 56th St.**—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

**Pearson Gallery of Sculpture, 545 Fifth Ave.**—Exhibition of portraits of famous persons, to March 15th. Sculptures by Franz Plunder, March 15th to 30th.

**Portrait Painters' Gallery, 570 Fifth Ave.**—Group of portraits of famous persons by well known sculptors.

**The Potters' Shop, Inc., 755 Madison Ave.**—Exhibition of Greenwich House Pottery, March 17th to April 1st.

**Pratt Institute Art Gallery, Library Building, Ryerson Street, Brooklyn.**—Exhibition of drawings by Frank Macintosh and sculpture by Allan Clark, to March 31st.

**Reinhardt Galleries, 730 Fifth Ave.**—Exhibition of contemporary French masters, to March 15th.

**James Robinson, 731 Fifth Ave.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Art Center, Riverside Drive at 103rd St.**—Exhibition of paintings by Emma Fordyce MacRae, to March 23rd.

**Rosenbach Galleries, 15 East 51st St.**—Exhibition of an XVIIIth century Aubusson tapestry, through March 22nd.

**Rosenbach Galleries, 202 East 44th St.**—Antiques and decorations.

**Paul Rosenberg & Company, Inc., 647 Fifth Ave.**—Modern French paintings.

**Schwartz Galleries, 517 Madison Ave.**—Sporting and marine paintings by various artists.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings.

**Jacques Seligmann Galleries, 3 East 51st St.**—Exhibition of sculptures by Georg Lober, March 15th to April 5th.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of Art.

**Silberman Gallery, 133 East 57th St.**—Paintings, objects of art and furniture.

**Arthur Spaeth, Hotel Commodore, Suite 728.**—Exhibition of early manuscripts, printed books and miniatures.

**Marie Sterner Galleries, 11 East 57th St.**—Exhibition of water colors by Carl Sprinchorn, to March 14th. Paintings by McCowan and Menkef, March 15th to 28th.

**Valentine Gallery of Modern Art, 43 East 57th St.**—Exhibition of paintings by Oudot, March 10th to 22nd.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th St.**—Exhibition of original English decorative objects of the XVIIIth and XVIIIth century, oak and pine paneled rooms.

**Weyhe Gallery, 794 Lexington Ave.**—Drawings by Rockwell Kent for Moby Dick, to March 15th.

**Whitney Studio Galleries, 10 West 8th St.**—Exhibition of works of four "Sunday painters" to March 8th. Exhibition of flower paintings and garden sculpture, March 17th to 31st.

**Wildenstein Galleries, 647 Fifth Ave.**—Exhibition of wood and bronze sculptures by Allan Clark, to March 15th.

**Yamanaka Galleries, 680 Fifth Ave.**—Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.**—Selected group of important paintings, old and modern, through March.

## GAINSBOROUGH GALLERIES, INC.

RICHARD VITOLO  
President

RICHARD E. ENRIGHT  
Vice-President

Old and Contemporary  
Masters

222 West 59th Street

New York

## BRIMO, DE LAROUSSILHE

Works of Art for Collections  
TAPESTRIES—PAINTINGS

From Early Middle-Age to the Renaissance

34 Rue Lafayette, and  
58 Rue Jouffroy (Boulevard Malesherbes)  
PARIS

## PAUL-GUILLAUME

FIRST-CLASS PAINTINGS

Derain, Matisse, Picasso, Renoir, Cezanne, Modigliani, Manet, Douanier Rousseau, Scutenaire, Fautrier, Goerg, Utrillo, Seurat, Chirico, Marie Laurencin, etc., etc.

CHOICED PIECES OF ANCIENT NEGRO ART

59 Rue La Boétie, PARIS

## BIGNOU

First-class Paintings

8 Rue La Boétie  
PARIS

## ELISABETH PARAF

23bis Rue de Berri, PARIS (Champs-Elysées)

FIRST-CLASS OLD PAINTINGS  
FRENCH FURNITURE (18th Century)

## "L'ART MODERNE" LUCERNE

S.A. 3 STIFSTRASSE  
PAINTINGS BY

Cezanne, Corot, Courbet, Daumier, De-

gas, Gauguin, Lautrec, Manet, C. Monet,

Pissarro, Renoir, Sisley, Van Gogh, etc.

Bonnard, Cross, Dufresne, Raoul-Dufy,

Henri-Matisse, Modigliani, Pascin, Roussel,

Signac, Utrillo, Vlaminck, Vuillard, etc.

## ERNEST DE FRENNE

41 Rue de Seine, Paris

MODERN PAINTINGS

Early and recent works by Utrillo and Vlaminck

## Chas. Kaufmann

Ancient Tapestries, Point  
Old Paintings, High Antiques  
23 Faubourg St. Honoré, Paris

## J. WATELIN

XIX Century French Masters  
11 Rue Auber  
PARIS

## Charles Pottier

Packer and Shipping Agent  
14, Rue Gaillon, Paris  
Packer for the Metropolitan Museum  
New York

## GALERIE VAN LEER

Painting since Cezanne  
41 Rue de Seine, Paris (6)

## J. FERAL

Ancien Paintings

7 RUE ST. GEORGE  
PARIS

## M. & R. STORA

Gothic and Renaissance  
Works of Art

Paris, 32 Bis Boulevard Haussmann



## PRIZES OFFERED IN LEAGUE SHOW

NEW ORLEANS.—Additional prizes for various classes of work in the Tenth Annual Exhibition of the Southern States Art League, to be held in the Isaac Delgado Museum of Art in New Orleans, Louisiana, April 2nd to 30th, have been offered, so that the total is now well over \$1,300. Besides the purchase prize offered by the Delgado Museum, two watercolor prizes, awards for flower painting, sculpture, miniatures, etching, and for various crafts, previously announced, the following have been added to the list since the January bulletin: For the best painting of a Southern subject, Dr. H. W. E. Walther offers a prize of \$100; for the best figure or portrait, the Arts and Crafts Club of New Orleans offers \$100, while Mrs. Charles McClellan offers a second prize of \$25 for a portrait; D. H. Holmes Company of New Orleans offers \$25 for decorative panels in gesso; Mrs. K. W. Sneed of Wortham, Texas, offers \$10 for pastel, and two other prizes of \$25 have been offered, subject not yet named; while Farish Art Store, New Orleans, offers \$10 as a prize for the most appropriate frame.

March 10th is the final date for submitting work to the jury of selection and award. No more applicants for active membership will be accepted until after April 1st, but new sustaining members for the current year, 1929-30, may come in until March 31st, and may attend the convention, April 2nd, 3rd, and 4th, in the auditorium of the Monteleone Hotel, New Orleans, Louisiana. Dr. H. W. E. Walther, chairman of the program committee, President Ellsworth Woodward, and James Chillman, Jr., of Houston, Texas,—who is also chairman of the Southern Section, American Association of Museums, which will meet the following day, Saturday, April 5th—have been at work on the programs for the two meetings. Wednesday, Thursday, and Friday morning, and Thursday and Friday afternoon will be business sessions for the League delegates; the reception and private view of the Tenth Annual Exhibition will take place Wednesday afternoon; and teas, receptions and luncheons will be given by the Art Association of New Orleans, the Arts and Crafts Club, the Alumnae of the School of Art of Newcomb College, and other organizations. Business sessions of the Museum Conference will take place Saturday morning and afternoon, and they will be entertained by Isaac Delgado Museum of Art; Louisiana State Museum; and Tulane University of Louisiana, which has museums of Natural Science and of Middle American Research.

The Orleans Club invites the delegates to a reception in its club house, 5000 St. Charles avenue, 4 p. m., Tues-

## PROVIDENCE

Episodes from old romances or Biblical stories are depicted in the fine tapestries from Flemish and Franco-Flemish looms of the XVth and early XVIth centuries now on view in the Museum of the Rhode Island School of Design. This loan showing comprises the finest collection of tapestries which has ever been exhibited in Providence. It is shown in the large central gallery of the new museum building.

N. M. Vose opened his new gallery on Thayer Street with an exhibition of canvases by Wilson Irvine. Etchings by W. Frederick Williams, Jr., of Bristol, were placed on view in the galleries on Washington's birthday.

The showing of paintings by Frederick R. Sisson at the Providence Art Club was followed by one of landscapes by Frank C. Mathewson. At the Tilden-Thurber Gallery recently opened an exhibition of canvases by Anthony Thieme, from the Casson Galleries of Boston. Two portraits of George and Martha Washington, by Rembrandt Peale have been loaned the School of Design by Dr. W. Frederick Williams and W. Frederick Williams, Jr., of Bristol, and are now on view in the galleries. At the Mauk-Murray Gallery recently were shown etchings by Childe Hassam.

day, April 1st, when "distinguished local artists will be present." Mrs. H. C. Ehrenfels, a member of the League, is chairman of this "Artists' Afternoon," and expresses the hope that many will arrange to attend by coming a day earlier. In reply to inquiries, President Woodward announces that the space limitation of "two paintings" from any exhibitor does not apply to crafts, sculpture, prints, miniatures, etc.; that the jury on crafts may accept work even if the jury on paintings has accepted work by the same artist; and that acceptance of work in one class—e. g., sculpture or etching—would not prevent acceptance in another, such as miniatures or batik; but urges moderation in sending, as space and time for unpacking are limited. Handicrafts, if too small to hold a regulation label, may be listed on entry blank and numbered correspondingly.

Mrs. E. O. Lovett, membership chairman, has sent out forty personal letters to representative members of the League in as many towns and cities of Texas, urging their co-operation in adding sustaining members, and responses have already begun to come in. She also asks how many active members in each state have succeeded—as requested in her letter last fall,—in securing one new sustaining member?

## BOSTON

On Sunday, March 2nd, the exhibition of Paintings and Etchings by Contemporary Artists of New England opened at the Jordan Marsh Company, to remain through the 15th. This showing has been arranged by the aid of the New England Society of Contemporary Art, Inc., the Boston Art Club, the Guild of Boston Artists, Inc., the Copley Society, the Boston Society of Independent Artists, Inc., the St. Botolph Club, the Boston Society of Water Color Painters and the Business Men's Art Club.

At Casson's gallery recently were shown a group of animal paintings by

Major A. Radclyffe Dugmore and oils and lithographs of toys or imaginary creatures by Henry R. Beekman. Major Dugmore's oils were done in Africa, North America and other places.

## CLEVELAND

Handsomely bound volumes from the library of Paul Julius Felss are now on exhibition in the ground floor lobby of the Cleveland Museum. Of outstanding interest are a *Liturgie*, in an English binding attributed to Charles Mearns of the XVIIth century, and *Les IV Livres de L'imitation de Jesus Christ*, in a French binding by

Padeloup on which are tooled the arms of Louis XV.

The last part of February an exhibition of modern English and Japanese handicrafts was placed on view in one gallery and the Museum's lace collection in another. A showing of printed silks and silk and wool mixtures from the Mallinson Studios is arranged in the educational corridor.

Among the recent and current exhibitions in the galleries are the following: watercolor drawings by William Lester Stevens at the Guenther Galleries; portraits in wood by Alec Miller at the Gage Galleries; watercolors by Gordon Grant at the Leamon Gallery.

# CREATIVE ART

A Magazine of Fine and Applied Art  
EDITED BY HENRY MCBRIDE

## ADVISORY BOARD

Mr. Riccardo Bertelli  
Mr. Bryson Burroughs  
Mrs. John Alden Carpenter  
Miss Elisabeth Luther Cary  
Mrs. Chester Dale  
Miss Katherine Dreier  
Dr. William H. Fox  
Mr. Albert Eugene Gallatin  
Mr. Ferdinand M. Howald  
Mr. William M. Ivins, Jr.  
Prof. Frank Jewett Mather  
Mr. Duncan Phillips  
Mr. Lee Simonson  
Mr. Alfred Stieglitz

## MARCH ISSUE

## CONTENTS

The Palette Knife by HENRY MCBRIDE  
Puritanism in Art by ALDOUS HUXLEY  
A Chat to the Print Lover by MALCOLM C. SALAMAN  
Around the New York Galleries by RALPH FLINT  
Spanish Painters of Importance Today by S. HUTCHINSON HARRIS  
English Wood Engraving of the Present Day by MAXIMILIEN VOX  
The New Art of Light by LEON CARROLL  
Current Events in the Art World (Abroad)  
The Etchings of W. O. I. Nieuwenkamp by MALCOLM C. SALAMAN  
Reviews of Books

SIX COLOUR REPRODUCTIONS

EIGHTY BLACK AND WHITE REPRODUCTIONS

ALBERT & CHARLES BONI, INC.

66 Fifth Avenue, New York City

75c the copy

\$7.50 per annum

JULIUS LOWY

[INC.]

HIGH GRADE  
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

D-B-BUTLER & CO

ENGRAVINGS - ETCHINGS  
Artistic - Framing - Regilding  
Paintings - Relined - Restored  
116 EAST 57th ST., NEW YORK

L. ORSELLI

Italian Antiques

3 Borgognissante  
FIRENZE, ITALY

The Clapp & Graham Company

514 Madison Ave., New York  
OLD and MODERN PAINTINGS  
and WORKS of ART  
Estates Appraised or Paintings Bought

Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue

(Fifth Floor)

Between 53d and 54th Sts.  
NEW YORK CITY

BABCOCK  
GALLERIES

5 East 57th Street N. Y.  
Paintings—Water Colours  
Etchings

N.E. MONTROSS

Works of Art

MONTROSS GALLERY

26 East 56th St. NEW YORK

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS  
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

Good Pictures  
Deserve  
Good  
Lighting  
Write for our  
new booklet on picture  
lighting and accessories  
DAY-BRITE REFLECTOR CO.  
703 S. BROADWAY ST. LOUIS, MO.

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS  
ANTIQUE WORKS OF ART

TAPESTRIES

FURNITURE

510 Madison Avenue (4th floor)

New York